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WRITTEN AND ORAL

COMPOSITION

BY

MARTIN W. SAMPSON

PROFESSOR OF ENGLISH AT CORNELL UNIVERSITY

AND

ERNEST O. HOLLAND

PROFESSOR OF SECONDARY EDUCATION, INDIANA UNIVERSITY
FORMERLY HEAD OF ENGLISH DEPARTMENT
MALE HIGH SCHOOL, LOUISVILLE

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Q. B. 9

PREFACE

THE authors add a volume to the many texts on English composition, in the hope of meeting fairly the first great need of the high school student who is beginning to learn to compose. That need is to think in terms of good composition, — to regard the spoken or written theme as a whole, and not as a collection of separate sentences. The high school student is not yet mature, but still less is he a child, and he learns to write well and to speak well mainly by learning to think. This book seeks constantly to appeal to his intelligence; first, by giving him subjects within his grasp, and second, by having faith that his grasp means brains as well as memory. An old mistake was to give the student tasks beyond his power; a new mistake is to hold him too closely to the commonplace. The present authors try a middle course, but they have never felt themselves obliged to reach that middle course by exactly bisecting the difference between the two extremes. Much more stress than usual is laid upon oral composition, for the plain reason that much defective writing is due to defective speaking.

Principles of good writing are brought out by continual practice and not by formulated rules to be memorized. The subjects are carefully chosen with reference to the pupil's interests. The teacher's needs have also been kept constantly in mind, and the assignment of written work is made in accordance with the amount of time that an English teacher may reasonably be expected to devote to

theme correction. A practically complete series of alternative lessons gives full scope to the teacher's own individuality, and at the same time provides ample material for extending the book over the entire high school course.

A special effort has been made to bring the work in exposition and argumentation close to the interests and life of the student. In the past most text-book writers have assumed that any subject of interest and value to the mature mind is suitable for boys and girls in the high school. Consequently, teachers have discovered that while a student will write good stories and tolerable descriptions, he seems not to be interested in the expository and argumentative work. All forms of discourse should receive the best efforts of the student, and if the work is properly presented, he should have no more interest in narrative and descriptive topics than he has in expository and argumentative subjects.

In no sense is the plan of the book an experiment; for practically all the lessons contained in this text have been carefully tested in the several classes of the Boys' High School of Louisville, under the direction of the various teachers of the English department. Parts of the book have been used in other schools, and the lessons have been modified to meet the actual needs and requirements of the high school boys and girls.

M. W. S.
E. O. H.

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NARRATION

LESSON 1

Make up a short story about these four details, using them all, and arranging them in any order you please:—

A basket.	A monkey.
A dog.	A boy.

Try to think of as many stories as you can before you choose any one to write about. Stories will suggest themselves to you if you will rearrange the order. For instance, note how these arrangements imply different stories:—

A dog.	A boy.
A basket.	A dog.
A monkey.	A monkey.
A boy.	A basket.

Ask yourself questions like these:—

Shall the boy be an Italian, or one of my younger brothers, or some friend?

Is the basket covered or uncovered, big or little? Does it make any difference?

Is the dog large enough to carry the basket, or small enough to go inside?

Is the monkey more intelligent than the dog?

Where does the incident take place? At what season of the year? Do these things matter?

What is the time of day? Suppose it is night?

How old is the boy? What is the color of his hair? Are these essential points?

As you think of these things, you will imagine a number of quite distinct stories. Choose the one that interests you the most. Try to use each one of the four points as an important part of the story. That is, if the monkey might as well have been a rabbit, then the monkey is not an important part of the story. What is the beginning of your story? What is the conclusion? Now write directly and simply about the main facts in the order in which you want them to appear.

After you have written the story, you will doubtless be able to improve it somewhat if you try. Take the first sentence,—are you satisfied with the choice of words? Take the closing sentence,—is it too long? Too short? Does any sentence seem to you of about the right length for its material?

What title are you going to give your story? A descriptive heading—for instance, *An Amusing Incident, An Unequal Struggle, Almost a Disaster*—may add to the interest of your paper. Make up your title to suit the story, but do not spend too much time in thinking of this point. At present, the story, and not the name of the story, is the main thing.

LESSON 2

Come to the class prepared to tell in your own words some story that you have recently read or heard. Something read in school last year will do, but something from a recent magazine is preferable. Your account must not take more than four minutes.

The way to prepare yourself is to repeat the story aloud, timing yourself so as to be sure that you will come within the four minutes. First of all, find out what are the main points in the story you are going to tell. Probably you will have to omit very many things that were in the original story. You may omit all unimportant things; perhaps you will not have time to tell even all the fairly important ones. You must choose the most important.

You will find it easier to make an outline before you begin to practice telling the story aloud. Your outline should contain in the proper order the things that you feel you must not omit. Now tell the story at an average rate of talking.

You may bring the outline to the class and refer to it if you are at a loss, but try to do without it. Do not speak rapidly in order to pack a long story into the short time allowed; cut out details rather than speak of them hurriedly. Avoid saying, "And-uh—," "Well-uh—," "W'y-uh—." Do not try to draw out the story to the time limit if you can easily

finish it in a shorter time: a two-minute story will be acceptable. Repeat the story aloud five or six times. You need not keep the same words, but keep the same ideas. Much will depend upon the way you handle the story. You cannot succeed unless you tell it in a simple, interesting, straightforward way so that all your classmates can understand and follow you.

What you have just recited is as much a composition as if you had used your pencil, for whenever you talk,—at home, in the recitation room, or on the playground, even though you speak but a single sentence at a time,—you make a composition. And since you make three or four hundred oral compositions for every one you write, you can understand that if you learn to talk effectively, keeping your mind to the point, you will certainly improve in your ability to write clearly and interestingly.

It is of the highest importance in speaking and writing that people should know what you mean. Otherwise your speech is wasted. Now, how can you be clear? It depends partly on you, partly on your audience. Of course you can be understood by intelligent people more easily than by children or by stupid people. On the other hand, even intelligent people can only guess your meaning if you are not clear and simple in your talk. In the main, to state things simply, to try to be clear, to hold to the point, is your best way to be understood.

1. Can you give any examples of listeners who would be likely to understand obscure talk?

2. Give three examples of speakers who would be likely to talk clearly.

3. What sort of person is likely to be hard to understand?

4. What kind of listener is not likely to understand things readily?

LESSON 3

Write a short story about all four of the following details: —

A timid girl.	A tramp.
A camera.	A policeman.

Remember that every one of these four details should have an important place in your story. It will be advisable for you to spend several minutes in getting the details arranged, so that you cannot stray from the plan you adopt. When you have clearly in mind the beginning, the middle, and the end of your story, — in fact, after you see the story unfold itself before your eyes, so that if necessary you could get up and tell it, — then you may begin to write. Do not spend too much time now, but tell your story in a simple, straightforward way. If you care to do so, you may think of yourself as taking part in the story as actor or spectator. In that case you may use the pronoun *I*. Be very sure to tell the story in such a

way that when your classmates hear it read, it will sound natural to them.

Now look over your longest sentence and see whether it is clear, — your shortest sentence and see whether it is abrupt. Examine the most exciting incident in the story. Have you used all the details necessary to make the point clear? Have you made your most important character vivid, — that is, do you think the reader is likely to make a picture of him? Is there an incident you could leave out entirely? Give reasons for your answer.

The chances are that your theme as it stands should be copied before being handed in to the teacher. Do not feel discouraged if your first draft requires much correction: very few writers can make a good first draft. It is not the first writing, but the last writing, that counts.

LESSON 4

Many persons, both in conversation and in writing, confuse the nominative and the objective cases of the pronouns. Frequently, too, they use sentences in which the pronoun and its antecedent do not agree. They are also unable to tell when to use the past tense, and when the past participle, of some of the commonest verbs.

With care and practice these mistakes can be overcome. An easy way to tell the correct form in such

cases as Sentence 1 below, is to read through the sentence twice, using only the pronoun. Thus: *The men spoke to I; The men spoke to me.* The form that is correct by itself is the form that is correct in combination.

Study the following sentences carefully, and in each instance determine which form is correct: —

1. The men spoke to (John and I, John and me).
2. A person should follow (their own convictions, his own convictions).
3. What is the trouble between (you and him, you and he)?
4. Every one is likely to follow (his own, their own) inclinations.
5. I don't like (those kind of books, that kind of books).
6. (Us boys, we boys) will go together.
7. Each of us (has to do, have to do) (his own work, their own work).
8. He won't come (unless you come, without you come).
9. The man (who I met, whom I met) is a fine fellow.
10. (Whom did you, who did you) speak to?
11. I feel (like you do, as you do).
12. (Who, whom) do you think she is?
13. (Between every house, between every two houses) there is a narrow path.
14. This is a secret (between you and I, between you and me).
15. What (sort of a book, sort of book) is that?
16. He pushed the book (off of the table, off the table).
17. He intends (to quickly come, to come quickly, quickly to come).
18. Try to do (like I do, as I do).
19. The book is (laying on the table, lying on the table).
20. The man (laid the book, lay the book) upon the table.

21. The dog (is lying down, is laying down).
22. The dog (has laid down, has lain down).
23. Yesterday the dog (lay on the sofa, laid on the sofa).
24. The motion (was lain, was laid) on the table.
25. (Between he and I, between him and me) there will be no dispute.
26. The man (has gone home, has went home).
27. The carpenter went to the place and (did the work, done the work).
28. He was put out when (he run, ran, was running) from first to second.
29. Will you (let Mary and I, let Mary and me) do this?
30. He came home (and done the work, and did the work).
31. There is the ball you gave (to Arthur and I, to Arthur and me).
32. (May John and I, may John and me) see the pictures?
33. You can take care of that (as well as I, as well as me).
34. I heard that he (came, come) home Tuesday.
35. He (climbed, clumb) the fence and (run, ran) home.
36. It was (me, I) that he spoke to.
37. Is it (me, I) that you want to see?
38. I shall (sit, set) here till he comes.
39. (Set, sit) the pitcher on the table.
40. He (set, sat) down.
41. I (seen, saw) you yesterday.

If you have the habit of using an incorrect expression which sounds much like the correct form, you may more easily break yourself of the error by changing the whole construction. Thus, if you are used to saying, *It seems like this must be true*, suppose you accustom yourself to saying, *I think that this must be true*, instead of trying to say, *It seems as if this must be true.* Similarly, for *This is no ways*

right, use *This is not at all right*, instead of *This is no wise right.*

Which is the correct form in the following sentences?

42. (It seems like, it seems as if) he is a hypocrite.
43. (It seems to me like, it seems to me that) he is a hypocrite.
44. (She is a girl as, she is a girl who) can always be trusted.

LESSON 5

Write a short story about a personal experience, — something that has really happened to you. Remember that every one has had many experiences that are worth telling; you are no exception. But you must remember also that it takes some judgment to decide which story will be the most interesting to your classmates. An incident extremely interesting to you may not interest them at all. Have you not had the experience of telling a funny incident, which did not seem funny to your hearers? On the other hand, it is possible to tell entertainingly some incident that was only moderately interesting when it happened. The story depends as much on your telling as on the incident. Since this is true, you will have to determine which of your experiences can be made to interest your classmates.

Before you choose a subject, read these questions over slowly and carefully: —

Have you not seen on the street some incident

quite within your power to tell about, — two men quarreling, some one stopping a runaway, a dog or a chicken getting in the way of a bicycle?

Think of the frights you have received: could not one of them be made the subject of an essay?

What happened the first time you tried to ride a horse?

How did you learn to swim, or to skate?

Did you ever successfully play a joke on some one? Did you come off scot-free yourself?

Cannot you remember how delighted you were when somebody made you an unexpected visit, or when Christmas brought you something you had wanted for a long time?

Can you remember your first party? What happened?

Did you ever manage the house when your mother was away?

Have you ever done the marketing?

Did you ever, after a circus had been in town, set up a trapeze? What were the results?

You may find it best to try three or four stories with such topics as these. Outline the three or four as you have done in your other work, and see how they sound when you tell them as you did in the preceding lesson. Choose the one that most interested you in the telling, hold to it, write it out as well as you can, and give it an appropriate title.

LESSON 6

1. The Best Play of the Game.
2. How We Reached Home.
3. My First Experience in Cooking.
4. Whipped by a Turkey Gobbler.

Take any one of these subjects and think out a story that you can tell before the class in not more than four minutes when you speak slowly and distinctly. If you care to do so, you may write it out at home, though this is not at all necessary, since in no case should you try to memorize what you write. This much, however, you can do: think a good deal about the one subject that especially appeals to you; make an outline of the main points of your story, and then practice telling the story aloud and slowly, regardless of whether you use the same words each time. If the story happens to be true, very well; but it will be just as acceptable if you make it up. You may tell the story in the third person or in the first.

When you have told the story aloud for the first time, ask yourself if your beginning was not too long. Most people who tell stories take time to explain things that are clear without explanation, or to recount happenings and circumstances unrelated to the point of the story. Therefore their stories are slow in the beginning, because of tedious details. In telling the story the second time, see whether you can begin at an interesting point, omitting unnecessary things.

Now you have tried in the second telling to get rid of the long beginning. Have you told your story in a simple, straightforward way? As you tell it the third time, try from the start to keep in mind the end or point of the story. This will make you tell it in fewer words.

Step by step you are trying to get rid of some of the faults of story-telling: you have tried to think of the main facts, to leave out unnecessary details, and to come to the point. The story as you tell it the fourth time will probably be a great improvement over the one told first.

As your classmates tell their stories in the recitation room, see if they have not also found it hard to overcome these difficulties.

LESSON 7

Hitherto you have given your attention to thinking of your subject and arranging the material in the best order. When you have finished the story, you have doubtless felt you could improve it in small details if you had more time. Let us now take the time to consider how you may improve a theme after you have written it and laid it aside for a while. We shall assume that you did your best at the first writing. Now you are to see what improvement will come from second thoughts. The teacher will have returned to you, with general corrections only, the

paper prepared for Lesson 5. Preparatory to rewriting, make all the corrections that the theme seems to need.

Look at your grammatical constructions. Do your subjects and verbs agree? Are your pronouns correctly used? Have you any misspelled words? Then observe the punctuation; can you improve it? These details are called mechanical, because they relate to the mechanism, rather than to the spirit, of expression. It is discreditable to make mistakes in spelling, grammar, and the like; and it is assumed that one will write correctly, because correctness in these matters is almost wholly a matter of memory and practice.

One thing that will require your careful attention is punctuation. A difficulty in learning to punctuate is that good usage varies somewhat. You will learn a great deal about punctuation, if you go through a page of a modern story published by a standard house, asking yourself the significance of each mark used. From time to time in your reading, repeat this exercise until the different marks suggest different meanings to you. Remember that the purpose of punctuation is to make the meaning clear to the eye.

Now correct the misspelled words. When you are in doubt, look up the word in the dictionary, or ask some one who really knows. The way to learn to spell words about which you are habitually in doubt

is not to spell them aloud, but to write them over and over again. In the Notes, pp. 281–287, you will find a list of words frequently misspelled.

At this point in your study you will find it well to be thinking of various ways of expressing frequently recurring ideas. Often, for example, you will use the word *said*, but many times your writing will be improved if you use a synonym. Consider the choice that you have among such words as *remarked, answered, declared, inquired, asked, demanded, began, exclaimed, whispered, muttered, continued, added, replied.*

As you read the story over, do you think that you have said, in every sentence, what you meant? Are any of your sentences capable of two meanings? It isn't a question now of whether you have brought out the point of the story; the question is whether each sentence expresses just what you wish.

It is not possible to avoid all mistakes, but it is always possible, if you have the time, to write legibly and neatly. You do not write for yourself solely, but for others to read. It is as much a matter of courtesy to write legibly as to speak distinctly. Previously, you may have felt that you had not the time to do this; this lesson will allow you the time. If you are one of those who write neatly to begin with, you have saved just so much time and effort.

Now rewrite the theme.

LESSON 8

Determine the correct form in the following sentences, explaining your choice: —

1. Neither the doctor (or, nor) his assistant (was, were) present.
2. Neither individual was present (or, nor) sent his regrets.
3. Either George or John (is, are) going.
4. He intended (to have gone, to go).
5. He (hadn't ought to do it, ought not do it).
6. Any member of the club may cast (his, their) vote.
7. Every one was called upon to recite (except you and I, except you and me).
8. In baseball they are stronger than (we, us).
9. I should stop talking, if I were (he, him).
10. Students (like you and I, like you and me) have to work pretty hard.

The word *only* often occurs in the wrong position. Place *only* before the word or phrase it modifies, unless by so doing you create an ambiguity. In any event, *only* should stand next to the modified word or phrase. Notice how the meaning varies with the position of the word in the following sentences: —

a. He asked only to be allowed to go.
b. He only asked to be allowed to go.
c. Only he asked to be allowed to go.
d. He asked to be allowed only to go.

In the following sentences change the position of *only* when its bearing is not clear: —

11. He only went to the circus.
12. Only a judge could decide that point.
13. The judge's decision only covers that point.
14. The man was only elected by a majority of five votes.
15. This entrance only for pedestrians.
16. She only said, "My life is dreary."
17. A tariff for revenue only.
18. The strongest student only threw the hammer ninety feet.
19. I shall only take your time for a few minutes.

Care must be taken in the use of *alone;* it is not to be regarded as a synonym of *only*. Thus in the sentence,

Not only did he come in, but he made himself at home.

if we change *only* to *alone*, we change the meaning of the first clause.

Not alone did he come in

means literally not by himself, not unaccompanied. Use *alone* only when you desire to express the idea of isolation of the person or object referred to.

Alone he defied the mob!

is decidedly stronger than

Only he defied the mob!

On the other hand,

He made only the smallest possible contribution.

is correct, while

He made alone the smallest possible contribution.

is incorrect.

LESSON 9

Write a story bringing in these four details: —

A high school freshman.	A barking dog.
A burning building.	A porch.

A little consideration will show you that several stories may be made from these details. Construct your outlines as before, choosing the one that you think you can handle best. Read over the advice given on pp. 7, 8. Before you begin to write, say aloud what the point of the story will be. Repeat to yourself the several steps that lead up to the point. Is every incident from beginning to end now clear to you? If so, begin to write, and if you can, write rapidly until you have finished. Never mind if you do not get the best word every time, provided you give a clear account of the most important incidents.

We have just used the word *incident*. By incident is meant something that happens.

Are you satisfied now with the order in which the incidents are told? Is each incident clear in itself? Do the incidents follow each other as if they really happened? Have you used the four details as parts of the actual story? That is, does each of them help toward the conclusion? If not, you have not handled that detail effectively.

Many students meet at the outset this difficulty: they write a sentence or two, and then are unable to

write the next sentence, although they know fairly well the main thing that they wish to say in the theme. Now the trouble is that such students are thinking too much of the next sentence, and not enough of the important point. The proper way to write your theme is to hold firmly in mind the point of the story and to ask yourself how you shall lead up to that point. To keep the end in view is to think of the story as a whole, and to think of the story as a whole is the first thing to learn in narration.

LESSON 10

Paragraphing

As you read this book, you notice that each lesson contains one or more paragraphs; that is, here and there an indentation in the left-hand margin separates that which is to follow from that which has preceded. The divisions thus made by indentations are called paragraphs. Why do we thus divide written and printed discourse?

The answer is that expression of thought, or discourse, is itself divided, and the indentation is merely a mechanical sign of the division of thought. In other words, you make a new paragraph whenever you take up a new aspect of the subject. If this book is correctly paragraphed, each paragraph in it will deal with a new phase of the theme. Paragraphs, then, are units of thinking.

If this be so, paragraphs will naturally vary with the kind of thought that is to be expressed. In real thinking, which seeks its expression in exposition and argument, the divisions of the thought are more logical than they are in description or narration, in which the divisions are determined more by usage than by the nature of the material. Almost any sentence of a story could be regarded as giving a new aspect of the subject, because it may deal with a separate action; but it would be absurd to make as many paragraphs as this would imply. When several sentences in narration seem to you to belong together, you must put them in the same paragraph.

There are also certain arbitrary paragraphs. Every speech in conversation is paragraphed separately, although it consists of but one word, like *Yes* or *No*. The other arbitrary paragraphs do not here concern us.

Since paragraphing in narration is a matter of usage rather than of thinking, narration does not offer the best practice for the study of paragraphs. The best form of discourse for such study is exposition. For the present, however, an explanation of paragraphing is given in order that you may know the meaning of a frequently used word.

Punctuation

The student will find punctuation dividing itself into two classes, — marks at the end of the sentence, and marks within the sentence. A ques-

tion ends with an interrogation point,—does it not? An exclamation ends with an exclamation point,—surely you know that! Every other sentence ends with a period. Within the sentence,—as this sentence and the two following sentences show,—punctuation is a more difficult matter. When you are learning to punctuate, you may follow this general rule: put in no marks except those needed to make the meaning clear. In time, you will punctuate just as you dot your i's and cross your t's; at present, you must think of the matter carefully. Write your complete sentence, putting in it the marks that you think belong there. Now go back over it and ask yourself whether it is wholly clear as it stands; not, may the reader understand what you mean, but, is he prevented from understanding the sentence in any other way.

For example:—

He made the suggestion earnestly trying to help us.

Here the sentence has one meaning if punctuated:—

He made the suggestion, earnestly trying to help us.

It has another meaning if punctuated:—

He made the suggestion earnestly, trying to help us.

Some of the uses of the colon and the semicolon are illustrated in the following sentences:—

a. This, then, was the course of Buck Smith's adventure on the first day of vacation: while reading peacefully, he had

been summoned to the outlaw's camp; he had won a hard-fought battle; and, at the moment of triumph, had fled at the unexpected arrival of his father.

b. The man looked around doubtfully; then he struck out to the right. As he walked through the darkness, he thought he heard a step behind him; but it was hardly the step of a man.

c. Literature increases our knowledge; it gives us the most varied information, the most useful instruction: yet this is not the chief benefit of literature; that benefit, as we know, is found in its power to uplift the heart.

d. As this sentence shows, the colon is correctly used in the following cases: when the first part of the sentence states a fact, and the latter part illustrates the fact; or when the first part names a class, and the latter part names individuals of the class; or again, as in example *c*, when the two parts of a sentence balance each other, presenting two related or antithetical phases of the subject, each in about the same form.

e. Another use of the colon is the following: it is to indicate that the part of the sentence which follows it explains the part which precedes it.

The ordinary quotation marks are used in recording conversation: —

f. He said, "I heard the man speak."

Single quotation marks are used to set off a quotation within a quotation: —

g. He said, "I heard the man speak these words, 'I will not go.'"

Write out the following sentences, punctuating properly, and remembering that punctuation includes all marks that are not letters and figures: —

1. If I consent to-morrow he will come
2. I shall agree to anything practicable immediately
3. Who is afraid who wants to go home
4. If this is right and I think it is then I shall go
5. This is not easy to read each sentence is full of meaning
6. However much he wants this he cannot have it
7. I will speak to him however before he goes
8. Note carefully before rewriting the necessary corrections
9. Three things I believe remain to be done to find out the facts as far as we can to compare notes when we meet to take prompt action
10. The bicycle gave a sudden lurch the front wheel crashed into the fence then the rider picked himself up rather cautiously
11. I will not he retorted accept the explanation
12. I think he answered that I heard him mutter the time has come
13. Please let me go fell upon deaf ears
14. She smiled as she answered how can I tell
15. That argument is unreasonable its conclusion as even a child can see does not follow from its premises its premises are only stated not proved

LESSON 11

Write a story, using all the details of either of these two groups: —

A	B
A girl.	A peddler.
A lamp.	A parrot.
A pantry.	A handkerchief.
A mouse.	A darkened room.

Do not be content with writing the first story that comes into your mind, but use your imagination to make up, if possible, a story that will probably suggest itself to no one else. Your writing will grow more pleasant to you, if you feel that you are writing something original and distinctive. Your readers, also, will like your stories better. Do not, however, strain too hard for effects; the story should sound natural.

LESSON 12

Come to the class prepared to give an account, in the first person, of something unexpected that once happened to you, — a story that turned out differently from the way you thought it would. Never mind whether it is exciting or not; your task is simply to tell a story in which the incidents were proceeding towards a goal which you had foreseen, when at a certain moment things took an unexpected turn for better or worse, and at the end you found yourself either disappointed or pleasantly surprised. No matter how trifling the disappointment or the surprise, the incident will serve, if the ending is different from what you thought it was going to be. Life is so full of these unexpected turns of fortune, that you must have experienced many of them. It will be a part of your task to recall some suitable illustration without further suggestion from the book or from your teacher.

When you have found something that seems appropriate, tell it over several times aloud. Use as always the advice hitherto given in regard to the arrangement of your material, and endeavor to keep your narrative within a three-minute limit. In this story let us consider three things: —

First, how have you managed the beginning? Have you, by your opening sentence, given your hearers any idea of what mood you were in at the very beginning of the incident? Note the difference in these beginnings: —

a. *I was walking down the street.*
b. *I was hurrying along gayly.*
c. *I was strolling aimlessly.*

Does your opening sentence tell of a happening, or is it only descriptive? Either may be effective.

Second, where have you placed the turning point, — near the beginning or near the end? What has determined its position? Have you told it with emphasis, as if you wished to indicate its importance, or have you referred to it casually, as if you wished to conceal its significance? In either event, it must be told clearly. Does this incident follow naturally what has gone before?

Third, is the ending logical? That is, does it seem the natural result of what has preceded it? Would it be possible, with the same beginning and the same turning point, to have a different ending?

LESSON 13

Write a story based upon one of the narratives you heard in the class in the preceding lesson. You may use the plot of the story, — that is, the arrangement of events, — retaining, in a general way, the same turning point, the same conclusion, and the same characters, if you like. You are free, however, to improve the story in any way you can. If, for example, you think that the conclusion was not justified by what went before, give to your own story the ending that seems to be the right one. If the story could more appropriately happen to an older person, or to a younger one, change it accordingly.

Tell the story in the third person.

Because you are writing, you are able to use a larger vocabulary than is customary in spoken language: hence, your account may show better workmanship. On the other hand, it may lack the directness and briskness of spoken narrative. Try to retain the good features of both forms, the written and the spoken, using dialogue if you like. Inasmuch as you have had the advantage of listening to a successfully told story, your version should be all the better because the narrator has solved for you the difficulty of arranging the incidents.

You should put some time upon the revision, paying attention to such mechanical details as punctuation, spelling, grammar, and sentence structure. Does

it seem to you that most of your sentences are built upon the same model? This, even though correct, is sometimes monotonous. No one would want to read much of the following sort of thing, although it is grammatically correct: —

I went down town. I saw a horse. The horse was black. He ran away. A man stopped him.

You will not write sentences like these, but your sentences may be just as monotonous, though less abrupt. Will it be wise to change the arrangement of any one sentence you have written? Is there a long sentence that might be split in two? Are there two short ones that might be combined?

LESSON 14

Revision

Take the theme that you wrote for the previous lesson, making all needed corrections in spelling, grammar, and punctuation. Then take up the theme, sentence by sentence. Has each sentence a perfectly clear meaning? Could it by any chance have two meanings? Correct all obscure or vague expressions. The question is not, Do you understand this? but, Does everybody *else* understand it? Be severe in this self-criticism; it will repay you in the end.

In the sentences that are perfectly clear, have you used the passive voice when the active would be preferable? For instance,

The book was picked up by the boy.

is less direct than

The boy picked up the book.

Again,

Shylock is represented as being revengeful.

tells no more and is less effective than

Shylock is revengeful.

Participial constructions are difficult for a young writer to manage, and are best replaced with clauses. For example,

Reaching home, I was met at the door by my father.

is not so strong as

When I reached home, my father met me at the door.

Besides, many of these participial expressions are used incorrectly.

Going across the street, my hat blew off.

is ungrammatical, as we readily see, when we put the subject at the beginning and read —

My hat, going across the street, blew off.

Here is another: —

Having been frightened, the halter was broken by the horse.

By putting the subject at the beginning, we discover that —

The halter, having been frightened, was broken by the horse.

It would be well to avoid participial constructions for a while, until you feel that such constructions would sound better than the more direct statements.

As you read your story over, did it seem to you that you made too much use of the word *and?* How many times could you leave it out? Many students use it to excess.

LESSON 15

To the three details in the first column, add one from the second, and from these four details construct a story: —

A crowded street.	A street car.
A lost pocketbook.	A fire escape.
A newsboy.	A letter box.

The first three details, — which must be used, — obviously suggest the beginning of a story, a newsboy finding a pocketbook. Perhaps, however, he may have lost it; perhaps, indeed, he may have neither found nor lost it. At any rate, the first three details give you a beginning. The way the story turns out will depend upon the fourth detail and the use you make of it. Run over in your mind the

various possible outcomes and make outlines of the plots that attract you. Without too much pondering on the matter, choose an outline that you feel you can handle well. Think of the story, putting yourself in the newboy's place, until the incidents begin to seem real to you. Then write the story with as little hesitation as possible, keeping in mind the point of the story rather than the form of the sentences or the choice of words.

Now make your revision as hitherto, improving the expression where it is needed.

LESSON 16

The frequent difficulty in the use of *shall* and *will* arises from the fact that the usage for the second and third persons is precisely the reverse of the usage for the first person. *Will* expresses determination in the person who says it; for all other persons or things, *will* expresses simple futurity. *Shall*, for the speaker, implies simple futurity; for all other persons and things, *shall* implies determination imposed upon them by a power not their own.

The following examples use the words *shall* and *will* correctly: —

a. Cowards may advise me not to speak my mind, but I will speak my mind.

b. You will get wet, if you have no umbrella.

c. You shall take an umbrella, or you shall stay at home

d. Will he notice his mistake as soon as he sees the paper?

e. They shall pay for their insolence.

f. Whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people.

g. You ask us to give up our principles; we say we will not.

h. You asked me to go; I shall not have the time.

i. They will bring a fine team, and we shall see a good game.

j. That dog shall be muzzled this very day.

In the following sentences, supply *shall* or *will*, as the meaning demands, giving reasons for your choice. Remember that in some cases either *shall* or *will* is correct, according to the meaning intended.

1. You —— not touch a hair of his head.
2. I —— expect you to-morrow.
3. We are going there with the determination to win, and win we ——.
4. I —— stand by my guns to the last.
5. He —— not do that again if I can help it.
6. —— the Supreme Court give its decision to-day?
7. —— our themes for to-morrow be written in ink?
8. Our boys —— play a good game if they keep up their practice.
9. I —— not let that man enter my house again.
10. You —— be fourteen years old to-morrow.
11. We —— be glad to see you at any time.
12. Nobody —— help me.
13. If you don't do it, I ——.

Many people find difficulty in the use of *shall* and *will* in questions. Here is a rule: In questions,

always use *shall* in the first person, but with the second and third persons, use *shall* when *shall* is expected in reply, and use *will* when *will* is expected in reply. For example, when a person asks, *Shall you see the game?* — he does not expect the answer to show volition or determination; he expects it simply to state a fact, — *I shall* or *I shall not.* However, if a person inquires, *Will you do that work?* — he does expect the answer to show volition or determination, — *I will* or *I will not.*

Supply *shall* or *will* in the following sentences, justifying your choice: —

14. I —— give you my theme at ten o'clock, —— I not.
15. The book ought to be returned; —— he return it?
16. —— we see you to-morrow?
17. What —— I say to your father?
18. —— the boys violate the rule?
19. —— she invite all the girls this time?
20. How —— we learn to do that?
21. When —— you receive the present?
22. —— you come with us?
23. —— you be at home this evening?

Punctuate the following sentences: —

24. Studying is not easy sometimes the lessons are hard or the mind is not alert in the latter case opening the window to let in fresh air a wholesome thing to any person is a simple remedy
25. Thats what I think he said dont you agree
26. Where are you going home wait for me all right
27. This photograph if you permit me to say so does not

do justice to the subject at least that is my first impression what do you think

28. Books papers brushes collars and handkerchiefs were lying about in confusion in the room all semblance of order had been lost in the hall however everything looked neat

LESSON 17

Write a story with this beginning and this ending:

Robert was undoubtedly patriotic. ----------

---------"Oh! he'll get well all right," answered the doctor.

First of all, think of these two sentences until some clear connection in the way of incident comes into your mind. You can make the story either serious or humorous. No doubt you have already seen possibilities in each direction.

In order to make the closing sentence effective, you must bring it in naturally; it must be clearly connected with what has gone before. The fact that it contains conversation suggests that you may use conversation in your story, but you are free to use much or little. You should bring in the closing sentence as soon as possible after you have reached the most exciting point in your story. Too often good stories are spoiled because they do not stop soon enough.

In this story, you have been free to select your own details instead of having them given to you. Try not

to use too many, and be sure that those you do use bear upon the climax. In revising, see that your details are expressed clearly and directly. All the more is this necessary if the story you have chosen to tell is one whose interest lies rather in the telling than in the events.

LESSON 18

Revision

The teacher will have returned to you the stories you wrote last time. They may come back to you without any corrections whatever, but the teacher will tell you of the kind of mistakes made by most of the class. Your present lesson is to revise the theme in the light of what you have thus far learned. Pay particular attention to the teacher's general criticisms. See whether a single one of the faults mentioned may be found in your paper. If so, correct it, and correct as well all mechanical errors.

Now consider the construction of the sentences. First of all, of course, a sentence should be perfectly clear. Its only purpose is to convey thought, and, if it is obscure, it is a failure. Have you placed near together words that belong together? Very often the sentence is not clear, merely because the position of the words permits two meanings. Here are some examples of ambiguous sentences:—

a. His sprained ankle kept him out of the game he enjoyed for a time.

b. He was told that his friend was dying just as he received a letter.

c. The men announced that they would do whatever they wanted to do earnestly.

d. He struck John because he was quarrelsome.

How should you correct the above sentences?

Sentences may be clear and grammatical, and yet ineffective because diffuse: a writer uses too many words in coming to the point. Sometimes this fault may be corrected by striking out unnecessary words or expressions. Take the sentence:—

On the first day of his arrival he immediately went without delay to his new home where he intended to live.

What words may be dropped here? Why may they be dropped? Because they say something already said, or because they say something not worth saying? Have you written any sentences that can be thus improved?

LESSON 19

A statement becomes a proverb because so many people find in the statement a brief characterization of their own experience. A commonly accepted proverb, like "Haste makes waste," doubtless finds many illustrations in our own lives. Write a story, containing some incident of your own life, which illustrates one of these proverbs:—

1. Many hands make light work.
2. Love me, love my dog.

3. Too many cooks spoil the broth.
4. When the cat's away, the mice will play.
5. What is sauce for the goose is sauce for the gander.

In considering the subject you choose, remember that you are not to write an essay upon the proverb. The proverb merely gives you the subject for your story. When you have written the proverb as your title, do not refer to it again. If the story is properly told, its application will be clear. Try to tell the story in such a way that when the end is reached, the reader will think that here, certainly, is a good illustration of the proverb.

Make use of what you have previously learned in narration. Remember that you can always think of more details than you can use. Some of them must be omitted. Determine, first of all, what details are absolutely necessary to make clear the point of your story; then, what details will be useful, even though not absolutely necessary: these latter you may or may not use. A story that contains only the essentials may move very rapidly and successfully to its conclusion; but on the other hand, it may be so brief as to contain only what we call facts. In this case, further details are necessary to give the story naturalness and interest.

In adding these useful details, be for the present sparing rather than lavish; for your main task now is to deal with the first requisite of story-telling,—movement,—that is, the sequence of events. Details that

strike you as neither necessary nor serviceable should be omitted. When a detail suggests itself to you, ask yourself whether it is needed in the story. Your answer must be, "Yes," "No," or "I don't know." If the first, use the detail; if the last, hold it for consideration; if "No" is your answer, do not use the detail, and do not think of it again while you are writing your story. Of course your answers may not always be correct; if they were, it would not now be necessary for you to study narration.

LESSON 20

1. If it had not been his birthday, this would not have happened.----------

---

-----"Well, it comes only once a year," she replied.

2. In high spirits we ran down the stairs.----------

-----When the old man finished, we looked at each other, but none of us spoke a word.

3. You never could tell what Henderson would do next.---

-----After that the boys made five safe hits in succession,—and you know the rest.

Come to the class prepared to tell a story which shall have for its beginning and ending the sentences

in any one of the three combinations given above. First read over the advice given in Lesson 17, p. 38. Do not spend too much time in making up your mind which one of the three combinations you will use; any one of them will give you a story. Try to have but one important incident in the story, and but one important character. Is the character such a person as might naturally be concerned in the incident? If so, there is no need of explaining his action; if not, make his connection with the matter appear reasonable and probable. A story is much helped if the characters and incidents seem to belong to each other.

In practicing this story at home, speak simply and unaffectedly, as if you were talking to several friends, not as if you were delivering a speech or giving a declamation. This story should not occupy more than four minutes in the telling.

LESSON 21

Make up a story in which these three details shall play a part: —

Snowballs.
Two small boys.
A policeman.

Now see how any one of the following persons — one of whom you must choose as your main character — would bear himself in the emergency: —

A high school boy.
A high school girl.
A business man.
A tramp.

Do not begin to write your story until you have determined which one of the four characters is the best one to use. A few words of description should be given when you first bring in your character. This description should be brief, — not more than twenty-five or thirty words, — and should be in harmony with the thing the person does at the climax of the story. Can you decide whether, for your purposes, it is better to begin with the entrance of your character, or with the details of the situation? Each way has its advantages. Can you tell what they are? In this story, your main task is to present incident and character in harmony; that is, the action of the person should be entirely characteristic of him. Therefore, you should ask yourself of each detail, Is it at the same time essential to the narrative and characteristic of the person? The personality of the main character should give color to the whole story. The reader should be led to put himself in the place of the character and, if possible, to sympathize with him.

This theme may show you that it is easier to choose a character and then think what he will do, than to choose an incident and try to find an appropriate character for it.

LESSON 22

Such expressions as, "He would have liked to have gone," "He meant to have spoken," "He wanted to have been present," may frequently be improved by asking yourself these questions: — What would he have liked *at the time*,—to go or to have gone? What did he mean *at the moment he is referring to*,— to have spoken or to speak? What did he want, not *now*, but *then*,—to be present or to have been present? Usually it will be found that the thing desired at the time in question is to be expressed by the simple infinitive,— to go, to speak, to be present. In other words, put yourself back to the time referred to by the principal verb, and complete the sentence as common sense dictates. Even in the cases in which the perfect infinitive might be meant, another construction may be used more effectively. Thus, if the speaker actually means, "I wished *to have gone*," he can express his idea more intelligently by saying, "I wished that I had gone."

Mistakes frequently occur in the position of the words, *not only . . . but also*. However, most of these errors can be prevented by following this very simple advice: when *not only . . . but also* are used in the same sentence, see that they are followed by the same part of speech. What applies to *not only . . . but also* applies, of course, to *not only . . . but*.

This sentence,

Mary not only sent the book but also the dress-pattern.

should be changed to read,

Mary sent not only the book but also the dress-pattern.

Correct the following mistakes of position: —

1. The general both was determined to march and to attack.
2. Not only is he able to field but also to bat.
3. He was not only ready and willing to speak but also to take the consequences.

Of the following sentences, which are correct and which are incorrect?

4. I only speak right on.
5. I not only wished to see him but to speak to him.
6. I not only saw him, as I wished, but I spoke to him.
7. Admission on business only.
8. He wins not only their approval but deserves their affection.
9. He wins not only their approval but also their affection.
10. Both William and Robert completed their work and went to the game.
11. William and Robert both completed their work and went to the game.
12. William and Robert completed their work and went to the game, both.
13. I liked to died from laughing.
14. I would of done it if I could.
15. No body can protect (themselves, himself) from such a charge.

16. You must choose between one of these courses.
17. You must choose between these courses.

One drawback to satisfactory expression is in using wrong words; that is, either words that are wrong to use at any time, or words, that, right in themselves, are used in a wrong sense. Many words, perfectly good in themselves, are misused. A student with a given idea in his mind employs a word that does not express that idea. For example,

This does not effect the case.

for —

This does not affect the case.

A similar mistake is the expression, often thoughtlessly used by very careless writers,

I would of done it.

for —

I would have done it.

Of the same kind is —

The accident was heartrendering.

Here the speaker, misled by the similarity of sound, says *rendering* when he means *rending*.

Determine which are the correct words to use in the following sentences : —

18. The playful remark (aggravated, irritated) him greatly.
19. The first answer aroused his anger, and the succeeding answers (aggravated, irritated) the feeling.

20. I shall be glad (to accept, to except) the flowers you promised me.

21. He (learned, taught) me how to skate.

22. He (claimed, maintained) that might makes right.

23. He (claimed, maintained) the right to be heard.

24. I (admit, confess) that it was not favorable weather.

25. I frankly (admit, confess) that I did wrong.

26. He (allowed, admitted) that the case had gone against him.

27. (Most, almost) any one could answer that.

28. He had no (illusions, allusions) on the subject.

29. His lecture was full of classical (illusions, allusions).

30. I do not know (but what, but that) I (will, shall) go.

31. She told us immediately after the accident (happened, transpired).

32. He has the (character, reputation) of being a good man.

33. I (suspicion, suspect) that the book was stolen.

34. I (expect, suspect) that he is right.

LESSON 23

1. She stepped into the kitchen and stood still for a moment.----------

---

.....The neatly bandaged wrist did not look bad at all.

2. All three were exceedingly ancient, — the wagon, the horse, and the man.----------

---

.....They were at the station three minutes ahead of the train.

3. The boy read the letter; an expression of dismay came over his face. _____
_____
_____
_____ He was a chip of the old block.

Write a story making use of one of the above combinations as your beginning and ending. Read again the advice in Lesson 17, p. 38, and in Lesson 20, p. 43. Make up your story with the main character and the main incident firmly in mind. The incident should be thoroughly characteristic of the main personage and should lead quickly to the concluding sentence. You can tell whether an action is characteristic by answering the question, "Should I have done that if I had been this person?" Naturalness, however, is not the only requisite of a good story. Sometimes a story that is entirely natural and plausible may be very tedious indeed; as, for example, the long, drawn-out account of trivial matters that we sometimes hear from talkative persons.

By this time you should be learning to choose such incidents and to select such details as will give your story some real interest. Do not choose the first character or the first incident you think of, but weigh the merits of the things that occur to you, determining which will be of the greatest value for your purposes. You cannot be sure beforehand whether a thing that interests you will interest your readers, but, as a rule, the thing that appeals most vividly to your

enthusiasm and that arouses your best efforts has the best chance of interesting your readers. But whether or not your story is interesting through ingenuity or novelty, it can at least be made to hold the attention through a sensible connection of details. This is a matter of care, and therefore easily within the power of most students.

LESSON 24

Slang is a difficult matter to treat. Granted that many of its uses are legitimate, there are still more which are not. The great danger in the use of slang is that it gives the student a smaller vocabulary just at the time he should be acquiring a larger one. Every one who uses slang is likely to have favorite expressions which he uses too much. He knows how he is tempted to use for all classes of objects that he likes, a single word that expresses liking. The same word is made to do duty for the liking which a person has for a picnic, a story, a hat, a book, a girl, a bicycle, a flower, a journey, or a conundrum. Now, very obviously, for things so dissimilar one has dissimilar feelings, and when the same word is used to express them all, the student has made use, not of the several words which he really means, but of one word only, which has driven the several words temporarily, or even permanently, out of his vocabulary.

What is *your* slang word expressive of liking? Is it the same that it was a year ago? What is your word

expressive of dislike? Frankly, for how many of the following objects do you use that expression: — a rainy day, slipping on an orange peel, a lost ball, a book left at home, an extremely hard problem, a catch question in an examination, a lost pocketbook, extra work, spiders, a humiliating mistake, a sharp criticism?

Now, not only is your vocabulary impoverished when you use one word instead of many, but also, because you are using the one word, you are tending to limit your mind to the one idea, and this process means fewer words and fewer ideas, when you need more of both.

The only safe rule, then, in regard to slang is to dispense with it in your writing and in your serious conversation. If you use it in lighter conversation, as you have a right to do, be sure that it does express your idea more pleasantly than would the generally accepted word. In writing, there is one place where you may use slang, — where you are reporting the conversation of persons addicted to it. Be moderate even here. One who is guided by good taste will make few errors in the use of slang.

Rewrite the following sentences, substituting better words for all expressions that are slangy, overused, or incorrect: —

1. I love oysters.
2. Portia in *The Merchant of Venice* is all right.
3. It is up to the jury to say if he is guilty.

4. The umpire wouldn't stand for that kind of kicking.
5. Helen of Troy was the prettiest lady in the world.
6. That joke is simply killing.
7. Did you get a bid to the dance?
8. I reckon I shall get one.
9. The bank was burglarized last night.
10. Three jailbirds are suspicioned of having done it.
11. That rifle is a beaut.
12. He was shy in his accounts to the tune of fifty cents.
13. She is a stunning girl.
14. These handkerchiefs are just dears.
15. *Evangeline* is very nice.
16. Isn't that a lovely dog!
17. Your new hat is too sweet for anything.
18. I just go crazy over old china.
19. He jumped on my argument with both feet.
20. Kipling makes me tired.
21. He is a nice clergyman, and his prayers are nice, too.
22. He started to register a kick, but we were on to his game.
23. His story was only a bluff.
24. A beautiful and accomplished young lady is shortly to be married to one of the leading lights of the legal profession in our bustling little city.
25. The distinguished visitor was welcomed into our midst.
26. Born of poor but honest parents, he rose rapidly from the ranks, and now occupies the top rung of the ladder.
27. We had the grandest time.

LESSON 25

Write a story including the three details in the first column and one of the three in the second column: —

A careless lawyer.	**A church.**
An unsealed envelope.	A post office.
A mortgage.	**A deserted house.**

Imagine some simple story that shall utilize the first three details. Now see in what ways the character and the outcome will be altered by laying the scene of the story in one of the three places given you to choose from. This will help to show you the importance of having an appropriate setting for your stories.

In order to make the story seem more vivid, give a brief description of the place you choose. Preferably this should be the place in which the story ends. You need not withhold this description till the latter part of the story unless you like; it may come at the very beginning if you do not intend to change the scene in the course of your narrative.

Are you prepared to say whether you prefer to write a story chronologically,—that is, in the order of time,—or to begin at some fairly exciting moment? For example, here is a beginning of the first kind:—

There was a lawyer who knew more about law than he did about business matters, and who had gained the reputation of being unmethodical, although no one doubted his honesty and ability. One day he mislaid a mortgage, and for the better part of an afternoon he searched his office repeatedly, going through the piles of answered and unanswered letters that covered his untidy desk.

Contrast this with:—

The lawyer impatiently pushed back his chair and sprang to his feet. "There's no use hunting," he exclaimed, "I can't find it. Next time I take care of a mortgage, I'll put it into my safe the minute I get it,—that is, if I get out of this experience with enough money to hire a room to keep a safe in."

Here are two entirely different beginnings. Are any points brought out in one that are not in the other? Do you see any advantages that one form possesses over the other? In your own theme, you need not feel under the slightest obligation to make the lawyer lose the mortgage: there are other ways of being careless besides losing things; sometimes, too, careless people are wrongly accused. In your brief description of the place—and did you, by the way, describe the lawyer's personal appearance?—have you used the best words to convey to your reader the picture you had in mind? Pay attention to this when you revise. These are small matters, but they add to the general effect.

LESSON 26

Prepare to tell in the class a story in which the main character is taken for somebody else, and in which something happens because of the mistaken identity. It is not necessary to take an incident that really happened; it will be quite enough, if you first imagine a person about to do something, and then

imagine what would happen, if he were taken for some one else. The main character may or may not be aware of the mistake until the end. The hearers may be kept in the dark, or be let into the secret at once. Of course, when the same lesson is assigned to all the members of the class, every one will know that you are going to tell a story of mistaken identity. But you may proceed upon the assumption that no one will know anything about your story except what he infers from the things you tell. You may tell the story in the first or the third person.

LESSON 27

Hitherto you have been limited in regard to subject. Your present lesson is to write whatever story you please, making the best use you can of what you have thus far learned about narration. This is your chance to deal with your own material in your own way. You may select a wholly imaginative subject, or one that is partly or entirely real. Take any subject in which you feel a genuine interest. Enthusiasm, you will find, stimulates the brain, bringing out new possibilities of the story; while indifference dulls the imagination, preventing a writer from seeing even the ordinary possibilities of his material.

Take, then, a subject that thoroughly interests you, — there are surely many things that appeal to an intelligent, wide-awake student. The subject you

are most interested in will not necessarily produce the most successful story. Take your chances, however, — you will learn something even from failure, if you happen to fail; but it is much more likely that the most interesting subject will make the best story. In addition to your interest in the subject, you have now some knowledge of narrative method. This is but another way of saying that to treat your own subject in your own way, if you have real interest and some skill in story-telling, will produce the best results of which you are capable.

If you had been given such freedom at the outset of your work, your inexperience in written narration would probably have prevented you from writing clearly and directly. Now, however, you have had enough practice to enable you to use this opportunity with at least some degree of effectiveness. Write your story, then, without seeking further advice or direction than that given in this lesson.

LESSON 28

In addition to mistakes arising from a wholly wrong use of words, — such as *heartrendering* when *heartrending* is meant, — mistakes are likely to occur from the use of words somewhat resembling the correct words. In the following examples you will find pairs of words allied to each other in meaning, yet with a sufficient difference in meaning to make, in the given case, one of the words right and the

other wrong. Look up the words in a good dictionary and consider carefully the shade of meaning attaching to each word.

Bring to the class, in writing, the following sentences, using the correct word wherever there is a choice: —

1. I was (conscious, aware) of his presence.
2. Show your (patriotism, loyalty) by supporting your own team.
3. He is very (well liked by, popular with) a few people.
4. The poor fellow begged (piteously, pitifully) for assistance.
5. Sometimes one may be made (healthful, healthy) by eating (healthful, healthy) food.
6. He is (likely, liable) to be promoted.
7. If he does this, he is (apt, liable) to be arrested.
8. She is a (noted, notorious) novelist.
9. "I fear that I am not the man for the position," he said (depreciatingly, deprecatingly).
10. That election (transpired, occurred) a full year ago.
11. The map of Europe was changed by the (invention, discovery) of gunpowder.
12. He (claimed, maintained) that the building cost more than was necessary.
13. She was full of (information, knowledge) about the matter.
14. He was (voluntarily, wilfully) disobedient.
15. The whole team disputed the umpire's (verdict, decision).
16. You ask if I will go. Yes, I am (agreeable, willing).
17. This old coin is (rarer, more unique) than that.
18. I must say that his stupid reasons sounded very (unique, queer) to me.

19. He is a boy of (vicious, incorrigible) habits, which ought to be changed for the better.

20. His answer, while free from any real malice, was (contemptible, contemptuous).

LESSON 29

Write a theme upon this subject, *My Difficulties in English Composition.* This paper is to be handed in to the teacher, but it will not be read to the class. It will be returned to you several months later, so that you may see whether your difficulties then are your difficulties now. Write frankly, asking yourself not what difficulties others have had, but what have been your own.

Tell what things you found most difficult at first. Are these now easier for you?

Were the things that are now difficult, difficult at the outset?

Are there difficulties that you have not in any degree succeeded in overcoming?

Is the choice of words harder for you than the construction of sentences?

Do you find yourself hampered by spelling or punctuation?

Is it harder to choose the right details in a story than it is to find details to choose from?

If you write freely and explicitly, you will help yourself materially, for to state a difficulty is to take the first step to overcome it.

The classroom recitation for the day will be an oral criticism of the stories written for Lesson 27. The teacher will read to you several stories that fairly represent the class. Your task is to tell what is good and what is bad in each of the stories read. Such a question as, "Do you like the story?" while worth asking, is less important than the question, "Is the story well done?" You may not like a boy's account of a football match, but you should give him the credit, if, in telling the story, he shows narrative skill. You may not be interested in a girl's account of how she made a dress, but you should give her credit, if, in the telling, she has solved any of the difficulties of narration that have troubled you. Endeavor to be fair in your attitude and just in your conclusions.

LESSON 30

The following points regarding narration should be in the student's mind when writing or criticising a story: —

1. The story should proceed to its climax logically.
2. The characters and incidents should harmonize.
3. The characters should be self-consistent.
4. The place and the time should be suitable to the characters and the incidents.
5. The conversation should be natural.
6. The style should fit the nature of the story.
7. The story should be free of irrelevant matter.

8. The story should begin near an interesting point.

9. The story should end as soon as possible after the climax.

Study the following narratives and determine whether they have each of the preceding characteristics. Be prepared to defend your opinion; this you cannot do unless you read the narratives repeatedly and think about them carefully.

I was born free as Cæsar: so were you.
We both have fed as well, and we can both
Endure the winter's cold as well as he.
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, "Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accoutred as I was, I plungèd in
And bade him follow; so indeed he did.
The torrent roared, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Cæsar cried, "Help me, Cassius, or I sink!"
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god; and Cassius is
A wretched creature and must bend his body
If Cæsar carelessly but nod on him.

— *Julius Cæsar*, I, ii.

In a little village in the south of France there was a peasant who carried butter and eggs every week to the market in Marseilles. As he was the only villager who went often to town, his neighbors always stopped him on his return and asked, "Well, is there anything new in the city?" or, "Have you seen anything worth while to-day?" The answer was almost always, "No"; for the man was a dull and unobserving fellow, and it was enough for him if he sold his butter and eggs. Consequently his neighbors teased him, saying, "If the cathedral itself were to burn down, you wouldn't know anything about it!"

After a while the man grew tired of the teasing, and one day when the baker asked him the usual question he exclaimed, "Have I seen anything new? Well, I should say I have. The cathedral is burning to the ground!"

The baker rushed at once to tell his wife and everybody else; and in a few minutes all the inhabitants of the pious little village were greatly excited over the distressing news. A number of people started off to see the fire, and they were joined by more and more, till presently all the people who could walk were trooping down the great highroad to Marseilles.

The peasant who had told the yarn stood in the door of his cottage, in open-eyed astonishment at the tumult.

"Hi!" he called out to one of the hurrying mob, "where is everybody going?"

"Why," rejoined the man without stopping, "haven't you heard that the cathedral's burning down? Come along if you want to see the sight!"

"That's funny," muttered the peasant, scratching his head. "If all these people are going to see the fire, there must be something in that story after all!"

And he seized his cap and followed the crowd.

— *Paraphrased from the French.*

As he entered the dense wood, its coolness was most pleasant after the hot sunshine, but the deep shadow was almost as

ominous as it was restful. It was an unfamiliar region to the young page, and behind some tree might hide an enemy of his master, or, even worse, behind any tree might lurk an evil woodland sprite. Indeed, it was an error of judgment to leave the beaten path at all, but the desire to shorten the journey and thereby the sooner to place in proper hands the talisman intrusted to his charge had been an irresistible temptation. He threaded his way among the trees, at first keeping his hand upon the hilt of his sword, and then as the ground sloped suddenly downward and jagged rocks appeared among the trees, he drew his small sword and kept it ready in his right hand.

The brook at the bottom of the hollow was too wide to leap, too swift to ford. It seemed best to turn to the left and go up the stream until he could find a place to cross. The footing was no longer easy, and the boy would have given much to be back on the open way, hot and roundabout though it was. But the youthful courage that had made his master intrust him with the talisman kept the page from turning back now. Useful enough he found his sword as he cut his way through the thorny underbrush, which grew between the stream and the rocks that were now like a steep wall at his left. A sharp turn round a projecting crag that overhung the water brought him into a circular basin scooped out of the stone with precipitous walls all around. Only a narrow edge of rock a scant yard in width gave him a foothold; the rest of the basin was filled with a whirling tide of waters whose source was plainly the cavernous opening squarely in front of him. There could be no further progress this way.

He turned around to find his retreat blocked by a dwarf who glared at him malignantly. The creature was hideous and strong and had a dagger in his right hand; this the page saw at a glance as he sprang back in an attitude of defense, ready for the attack, which came at once. The dwarf advanced a step or two, cautiously, and then rushed. The point of the sword checked him, but not before his dagger had wounded the page's

wrist. He stepped back, paused a moment, and rushed upon the youth again. This time the attack was even fiercer and broke down the boy's defense; the sword, struck by the dagger, flew from the page's hand into the pool, but the fury of the onset cost the dwarf his footing. He saved himself from the pool only by a violent movement which flung him crouching against the wall of rock. The dagger dropped just between the two antagonists. Each tried to seize it. The crouching position of the dwarf gave him the advantage, and it was not the page's hand that grasped the dagger.

Sure of victory, his evil eyes fastened upon his opponent, the dwarf rose slowly to his feet, and made ready for the end. A sudden hope leaped into the heart of the page. Like a flash he drew from his breast the talisman and held it at arm's length above his head. The dwarf reeled and fell headlong into the stream. Not a sound had been uttered on either side.

"I know," declared Anne, "that you two girls have a secret, and you might as well tell it to me to-day as to-morrow."

"It isn't a secret," answered Martha, smiling.

"Or rather," interrupted Edith, "it *was* a secret, Anne, but it isn't now."

"Please tell me right away," exclaimed Anne. "Who is it about?"

"It's about Florence White," began Martha.

"And she's had such luck," interposed Edith.

"Now wait," protested Martha, "don't tell it all at once. You'll spoil the whole story. Let me tell it. Florence got a note yesterday, telling her to come to the piano store and give her advice about the selection of a piano. Wasn't that surprising?"

"But who wrote the note?" questioned Anne.

"The manager of the store," remarked Edith, adding, "and of course Florence went at once and tried all the pianos there and made a splendid selection."

"For whom?" inquired Anne.

"You see, Edith," observed Martha, "you are not telling it right at all. Let me tell it. I can do it better than you."

"Well, and what then?" urged Anne.

"Well," continued Martha, "when she got to the store the clerk said, 'Miss White, will you help us select a piano for a young lady who is not to know anything about it until she receives it? Will you keep the secret?'"

"And Florence said of course she would," cried Edith. "Wasn't that a joke?"

"I don't see the joke, but then what? Tell me," entreated Anne.

"And then," Martha went on, "she selected a perfectly beautiful piano just as I said—"

"Just as *I* said," retorted Edith.

"But then what?" implored Anne.

"Then," continued Edith, "the clerk thanked her and she went out for a walk. And that's all."

"Oh!" gasped Martha, "you've left out the whole point."

"Do please tell me what next!" begged Anne.

"Then," replied Martha excitedly, "when she got home, there was the piano. And that's all."

"Oh! Martha," expostulated Edith, "*you've* left out the whole point."

"You *must* tell me who gave it to her," commanded Anne.

"Why, her father!" laughed Edith.

"For her birthday!" continued Martha.

"How perfectly lovely!" declared Anne.

DESCRIPTION

LESSON 31

Write a description of the room in which you study at home.

Before you begin, read the following suggestions, which will make your task easier. The purpose of your description is to create in your reader's mind a clear and satisfying picture. To begin with, you are so familiar with the room that you would probably forget to note some of the things that would immediately catch a stranger's eye; and, for precisely the same reason, you might mention something that a stranger would either not see or not care to mention if he were describing the room. Your familiarity, then, would probably lead you to ignore what we call proportion; that is, a sense of the relative value of important and of insignificant details. To be concrete, if you begin by saying —

> In the corner of my room is a small chair with a carved back, dark green damask covering, somewhat the worse for wear.

— and follow this description by enumerating other articles of furniture, your reader may have some idea of the separate pieces of furniture, such as he might derive from an auctioneer's catalogue, but he will

have no clear idea of your room *as a room*. You have given him particular details before you have given him an idea of the whole room in which these details are but a part.

Now try this plan: Leave your room for a while and, on returning, open the door and, standing on the threshold, look in as if you had never seen the room before. Now, what is your general impression? Does the room look to you large, or medium-size, or small? Is it of irregular shape? Does it seem light or dark? Is there an effect of many windows, or of many pictures, or of many books? Does the room seem crowded with furniture or bare? Is the coloring of the wallpaper light or dark? Does any one object immediately catch your eye, — a writing table, a window full of flowers, a fire, a striking picture? Does the room look neat or disorderly? Has it the air of being a student's room? Does it seem to you to have an air of comfort? Every one of these questions you can answer without stirring from the door.

Now sit down at your table and write one or two sentences, trying to convey to your reader the general impression which the room has just made upon you. You need not answer all of the questions asked above, although you may find it wise to do so. Now choose some one spot in your room from which you may describe the room in detail: it may be at the door, it may be at your writing table. The purpose at present is to see things from a single, definite

point of view. Briefly describe the more conspicuous objects, — in the case of very familiar things the mere naming often serves as description, — taking care to give the reader a fair idea of relative positions. Thus the description in *a* is better than that in *b*.

a. A rocking chair is in front of the fire, and a lounge stretches under the window.

b. The room contains a rocking chair and a lounge.

If you can describe the room without even using the word *contained*, all the better.

After having described the material objects in the room, do you find you can say anything that will give a touch of personal interest to it? Such a personal interest might come from the fact that your father studied at the same table; or again, there may have been something in your own experience that would not apply to any other room you have ever been in. If nothing of this sort occurs to you, let it go.

These directions must not lead you to think that a long description is required. A single page will be sufficient, two pages will be the maximum. Your description, however, will represent your selection of necessary details. Just as in narration you discarded all incidents that did not bear upon the point of your story, so in description you must omit everything that tends to confuse the reader's mind.

Now read over your theme. Have you described the things that make your room, in some respects at least, different from other rooms? Secondly, have you described these chosen things as well as you can? Thirdly, have you retained anything that is irrelevant or unnecessary?

LESSON 32

Prepare an oral description of some person you have seen. The description should be confined to matters of personal appearance. You are not at present to describe the person's nature. Just as in the preceding description you sought to give the general impression first and then the particular details, so in this description begin by indicating the more conspicuous things. No one method of describing can be suggested, but it would certainly be ludicrous or ineffective to give a scattering description, such as —

My friend has bright eyes and large feet, and weighs a hundred and forty pounds.

Perhaps the safest way is for you to describe those things first that you would see if the person were at some little distance from you; then the things you would see as he approached; and finally, the details apparent only to near observation. For instance —

I saw a man of tall, lanky figure, rapid, awkward gait, trying to manage an umbrella, a basket, and an armful of books.

His face was long and narrow, his hair and eyes were dark, and he had not been shaved for several days.

This is not a complete description; it merely suggests an order of description. You need not adhere to such an order, provided you follow some plan of your own which seems to you reasonable.

It will be better for you to tell about some person whom you have in sight while you are making notes for your description. These notes may be jotted down, or you may look at the person steadily and then trust to your memory. If possible, at the beginning or at the end of your description, which should not occupy more than two minutes, use a sentence or two characterizing the person's whole appearance, thus —

At the first glance I saw that he was a tramp, and a particularly ragged one.

He gave me the impression of an energetic manager of some large enterprise.

She was a pleasant, unaffected, motherly-looking woman.

Practice saying your description aloud until you feel sure that you will not omit any essential thing. You need not try to keep the same words each time: in fact, to do so would exercise only your memory and would prevent you from improving your description.

LESSON 33

Write a description of a dwelling house seen from without. Give general effects first. Try for yourself the plan of describing from ground to roof and *vice*

versa. Which, if either, do you prefer? Try to be very careful in the use of descriptive words. Note the range of meaning in such words as *house, home, residence, abode, dwelling, mansion, manor, grange, farmhouse, parsonage, cottage, hut, shanty, hovel; pleasant, attractive, enticing, alluring, fascinating, charming, nice, tempting, tantalizing, neat, clean, well-ordered, well-arranged; ugly, unattractive, hideous, mean, dirty, dilapidated, ill-kept, ruined, tumble-down, tottering, decaying, weather-worn, crumbling.* After you have written your description, go through it, underlining all the important words that might be replaced by better words. Find better words for those you have underlined, writing the new word over the old one. Use your common sense: sometimes a substitution turns out, on second thought, not to be a real improvement.

LESSON 34

Write out the following sentences, filling the blanks with the best words you can. Sometimes you will feel that any one of several words will serve as well as another. In such cases, be prepared to show why all such words are equally good. When you feel that but one word can be used, be prepared to show why you think it the best. Do not be satisfied with the first word that occurs to you; make full use of a dictionary or a book of synonyms.

1. After a long afternoon spent in a successful search for geological specimens, the boys turned about and —— (walked, trudged, loitered, sauntered) cheerfully homeward.

2. "Our team isn't afraid of yours! We accept your challenge," he instantly —— (said, rejoined, retorted, declared, replied).

3. The game was absolutely one-sided; it was a complete —— (defeat, repulse, Waterloo, downfall, reverse) for them.

4. "I never dreamed that she was going to Europe: your news is most —— (surprising, overwhelming, appalling, startling, sudden) to me."

5. In the bright moonlight, their shadows fell —— (distinctly, sharply, pointedly, precisely, definitely) on the snow.

6. The raindrops —— against the window panes.

7. The fitful flashes of lightning revealed the landscape ——.

8. The little girl playing with her dolls made a —— picture.

9. The prairie seemed to stretch out before him ——.

10. The knight mounted his —— and rode away without casting a single —— behind him.

11. She —— down the aisle in all the pride of her new hat and jacket.

12. The tramp was just opening the gate when he heard a —— growl. He shook his head ——, and —— away.

13. "Your plan is ——; it will not work," he —— to the girl, who immediately burst into tears.

14. "You are trying to find your mother, your mother is trying to find your sister, and your sister is trying to find you! What an amusing ——!" he ——, laughing.

15. The enraged dog —— at his throat; the boy —— back in terror, and —— for help.

16. His explanation was very ——; it covered all the points at issue.

17. The study period presented a characteristic scene. Some of the students were —— poring over their books; some were —— for the close of the hour; some were dreaming of the —— coming vacation; but there was not a dunce among them, — every one looked ——.

LESSON 35

Write a description of some person you have seen. Before you begin to write, read again Lesson 32. In writing description you have these advantages over speaking: you are more likely to give details in the best order; you can form your sentences more concisely; you can often convey more delicate shades of meaning, because your writing vocabulary is larger than your speaking vocabulary. Try to make up your mind what is the most striking thing in the appearance of the person you are describing. This may be a feature, as an especially high forehead; an expression, as a particularly pleasing smile; or a general effect, as chubbiness. This is not necessarily the thing that you personally notice first. For most of us have a way of looking for some one feature in the new persons we meet. Some of us always notice eyes, some notice ears, some notice teeth,—and this habit often leads a person to see first of all a thing perhaps more characteristic of the observer than of the person observed. Try, then, to determine impartially the characteristic thing in the subject of your description,

and then, while not neglecting other features or characteristics, put the main emphasis upon this distinctive thing. In other words, try to give a good general idea of the person and a good special idea of the one or more things that seem to you to deserve particular comment. In case nothing appeals to you as distinctive, a point may be gained by noting that fact.

LESSON 36

Write a brief description of a place and a person, and with this as a beginning prepare an oral story in keeping with the description. First, describe a place in doors or out, using not more than seventy-five words (about ten lines); then write a similarly brief description of a person. Your story is to involve this place and this person. You will bring your descriptions to the class, read them aloud, lay down your paper, and then tell your story, which should not occupy more than three minutes. Endeavor to make your story an account of what would naturally happen from bringing the described character into the described place. The main object now is not to tell an exciting story, but to make person, place, and story fit together.

In preparing your descriptions, spend some time in thinking of the subject, and then write sentences that shall summarize the thing you are describing rather than give details from which your hearer must con-

struct a general impression. Thus the following is not a good description: —

The man had dark hair and eyes, a sallow complexion, and a beard turning to gray, a broad forehead, a straight nose, high cheek bones, small ears, and was of medium height and weight.

Give instead the impression that such a person produces upon you. Does the man look prosperous, healthy, energetic, sensible, kindly, humorous? Compare with the kind of description just given, a description of this sort: —

He was a freckle-faced, auburn-haired, impudent little chap, with ragged clothes of which he was not in the least ashamed. You might have said that the expression on his face was a smile, but you would have been more likely to call it a grin. There was nothing melodious in his voice, but every one who passed knew what paper he was selling.

As far as you are able you should use the same plan in your description of the place; that is, tell your general impression. You may, if you choose, make your description of the person precede your description of the place. What advantage has each arrangement?

LESSON 37

Write a description of some easily accessible view, preferably one that takes in a mile or more of open country. You need not search especially for the picturesque; any view of land or water will serve

that lets you see something of nature. It will do you no harm to take this book with you and to read the following suggestions when you have chosen the landscape which you intend to describe.

Does the scene before you present any marked characteristics? Is the country flat or rolling, wooded or bare, farmland or pasture, park or unoccupied land? Is there a lake or a river or an open sea? Let your first sentence indicate some such general view as is here implied. Now you must make up your mind in what order you will describe the things you see. Shall it be from right to left, from left to right, from foreground to background, from the horizon to the place where you are? A very natural way is to describe something immediately in front of you, then something a little farther away, the eye gradually increasing its vision until the limits of the scene are reached. After all, however, the main thing is to preserve the sense of distance and of right and left, making of the things which you see several groups rather than putting all the details together indiscriminately. Broadly speaking, a simple description of a landscape is something like making a map, whose details you can place with more certainty after a general outline has been made. Read, if you like, the description from *The Flight of the Duchess*, quoted in Lesson 52, p. 90.

You may or may not wish to describe the sky that is over the scene. For instance, if your landscape is

part in sunshine and part in shadow, you would naturally wish to speak of the clouds. Try to find descriptive words rather than words that merely identify the details. Instead of saying *a large tree*, can you not use as well some second adjective in describing the tree, as *graceful, somber, sturdy, massive?* You may take notes of what you see, and write your description when you come home; or, if feasible, write the first draft of your theme while the scene is before you. You will find it advisable to describe a few things well rather than many things scantily.

LESSON 38

Occasionally you will find that some of your sentences are short and jerky, although, taken by itself, each sentence may sound right. The difficulty may be overcome by learning how to use the relative pronouns *who, which,* and *that* effectively.

Perhaps you need not be reminded that *that* is not used in the possessive case and is unchanged in the objective case; and that the inflection of *who* and *which,* for both singular and plural, is as follows: —

NOMINATIVE.	who	which
POSSESSIVE.	whose	whose
OBJECTIVE.	whom	which

Taking the following examples, make a single sentence out of each one, by using relative pronouns, changing the construction, and dropping superfluous

words. Write out your new sentences and bring them to the class.

1. There is a man. I saw him at church yesterday.
2. This is Dr. Harrison. George told me of his arrival.
3. Henry offered a reward of two dollars for his dog. It had been stolen.
4. The man was shot in the arm. He is getting better.
5. The steamboat was sunk. It struck a snag.
6. The man is a teacher. I spoke to him.
7. I received this letter from William. His handwriting is bad.
8. I gave the book to him. It was intended for that very person.
9. I refer to Mrs. Smith. You have heard your mother speak of her.
10. There goes the man. His overcoat was stolen.
11. There goes the man. The overcoat was stolen by him.
12. This gift was sent by Frank. We have received many pleasant tokens from him.
13. I have been writing at a desk. The surface is rough.
14. He failed of the purpose. He was chosen for the purpose.
15. The man ought not be forgotten. He made that speech. He wrote that book.
16. This statesman ought to be honored by every patriot. He labored so long and faithfully. Under his leadership was passed the famous bill. The bill guaranteed fair treatment to all classes.
17. Mary's pet rabbit was stolen yesterday. Mary found the pet rabbit to-day in a neighbor's yard.
18. They reached the outpost. It was safe to leave the Tartar chieftain at it.
19. He asked a question. I answered, "Yes," to it.
20. You are students. You ought to take these opportunities. They are offered to you.

LESSON 39

Write a description of a place, in or out of doors, that to your mind will serve as a fitting scene of action for a story whose outline is as follows: — A student, about to go away on a vacation trip, his trunk packed and his ticket bought, receives a telegram, stating that the house of a friend he is about to visit had been burned to the ground the night before.

Here is a situation quite sufficient to cast gloom over even a careless nature. What will you choose as an appropriate place for the student to hear the bad news? Broadly speaking, you may choose among three kinds of scenes: one that is as gloomy as the situation; one that is so cheerful as to be a complete contrast to the thing that has happened; and one that shows how little an individual disappointment concerns people in general. You need not keep other human beings out of your description; you need not put them in. You may describe anything from a deserted house to a crowded thoroughfare, provided you make your reader feel that it is natural for the student to be in that place at that time. If you choose, you may go on to expand the story in your own words, but all that is required of you is the description of the place. A description of place has much to do with the effectiveness of a story, since it furnishes a background to the action.

LESSON 40

Prepare an oral description of a person that to your mind will serve as a fitting character for a story whose outline is as follows: — A man wrongly accused of theft is in hiding; he waits till he thinks it will be safe to appear; he suddenly meets his accusers, and his confusion is taken as evidence of his guilt.

Now then, personal appearance — that is, color of hair and eyes and so on — will count for less in this description than a characterization of the person's nature. Think first how many kinds of persons might thus be wrongly accused. What sort of person, if accused, would try to escape by concealment? What sort of person, though innocent, would have the appearance of guilt? As various kinds of persons come into your mind, use your common sense to tell you whether they are appropriate subjects for this description. Do not be too hasty in assuming the person must be cowardly by nature. Can you imagine any reason why an entirely innocent, generous-minded man might be entangled in such a difficulty? If, after making up your mind as to the character of the person, you feel that you can make that character stand out more vividly by using details of physical appearance, do so, but see that every such detail assists in bringing out character. The description should not occupy more than two minutes, but the teacher may also require you to complete the story.

LESSON 41

Write a story involving the place and the two persons given below, expanding the description outlined: —

A forest; much underbrush; late afternoon; approaching storm; an old gypsy woman, keen-eyed, gray-haired, restless, fringed shawl, bracelet; a girl, fair-haired, blue eyes, daintily dressed, broken parasol, scratched hand, sprained ankle.

The student must remember that merely repeating these descriptive words will not be enough; the expanded description will require more space and must be made up of complete sentences.

If you will think for a moment of the situation here indicated, you will see that it may have several outcomes. Take the one that seems to you to follow naturally from the character of the two persons whom you have described. In other words, instead of making up a story and then describing characters to suit it, describe the persons, and then imagine what such persons would do.

LESSON 42

It often happens that you can describe a thing more clearly by comparing it with something else: *white as a sheet, ran like a deer, chattered like a magpie, timid as a mouse, heavy as lead, soft as down*, are examples of scores of comparisons that we use in daily

talk. Some of these expressions are used so often as to be hackneyed, but that only means that they supply a need. Comparisons like the above are called **similes.**

In your own writing, whenever you find that a description will be made clearer by a simile, use it. But you should be warned that the use of many similes will weaken your style and make the reader feel that there is something far-fetched about your writing.

The similes given above are introduced by *like* or *as*. Often a comparison is made more directly. To call a person *a mouse* or *a magpie*, is to retain the spirit of comparison while omitting the comparing words. Such direct comparison as (He is) *a bear, a block of wood, a shining light, a tower of refuge,* are termed **metaphors.**

Similes and metaphors are closely related in nature, as is apparent from the fact that either may be changed into the other by adding or dropping the comparing word. Vivid writing is largely due to these two methods of comparison.

Find comparisons,—either similes or metaphors,—for twelve of the following, making a complete sentence of each answer:—

1. The headlight of a locomotive a mile away.
2. The headlight of a locomotive, a hundred yards away, approaching rapidly.
3. A recently fallen forest tree.
4. A boy swimming.

5. Pupils leaving school at noon.
6. A flag in a strong breeze.
7. A crowd scattering in a sudden rainstorm.
8. A high school girl eating candy.
9. A man reading by twilight.
10. Autumn leaves falling.
11. A whip cracking.
12. Too many people in a small room.
13. The first song bird in spring.
14. A fussy purchaser.
15. A boy asleep in church.

Some of the examples afford more than one point for comparison, — appearance, sound, action, for instance. You are free to choose for comparison the thing that impresses you most.

LESSON 43

Write a description of the character of some person you know, using details of personal appearance where needed, but, in the main, endeavoring to answer the question, "What sort of person is he (she)?" If any one asked you that question, you would reply by telling of the person's nature, not of his looks, although you would mention anything in his looks that revealed his nature. Thus, *firm, defiant chin, a hard, cruel mouth, a shifting eye, an insignificant nose,* are details that portray character quite as much as they portray appearance. In other words, utilize personal appearance, in this theme, only to interpret character, character being the chief thing in this description.

In describing character, it is confusing to heap up adjectives even though they may be apt. You will probably get no clear idea of a person who is described to you as *wise, cautious, generous, simple-hearted, pleasant-mannered, charitable, persistent, steady, deliberate, approachable, sincere,* although if these traits were properly grouped, enlarged upon, and illustrated, every one of the adjectives might play its part in giving you a clear impression of the person. Suppose you make a list, in the order in which they occur to you, of the traits of the person you are describing. Try to determine which of these are the most characteristic things, — the things that best explain the person's individuality. Every person has one or more predominating traits which sway his conduct. When you have found these things, you can usually explain the person's nature, and can deal with the other traits, giving them only as much emphasis as they deserve.

Very often you will be able to recall some characteristic incident in the person's life. Such an incident, if it occurs to you, may come at the end of your description, enforcing what you have already said, or it may come at the beginning, introducing the character vividly.

Try to be entirely fair, not giving, through partiality, too flattering a description, and still less through prejudice, a characterization that is sarcastic and unjust. In short, describe the person with as much

insight and sympathy as you would like to have some one else use in describing you.

LESSON 44

Write single sentences, descriptive of fifteen of the following. You may use comparisons of any kind, or dispense with them for the sake of directly descriptive words.

1. An untidy bureau drawer.
2. A restive horse, hitched.
3. A fire engine at full speed in a busy street.
4. A corn field in a wind storm.
5. Telegraph poles seen from an express train.
6. A farmyard after a heavy snow, early morning.
7. A passenger train at night, seen from the outside.
8. A girl caught in the rain without an umbrella.
9. A boy trying to find his other skate.
10. A dog barking at the moon.
11. A hungry tramp.
12. A tramp just after a hearty meal.
13. A tree that has been struck by lightning.
14. A conceited boy.
15. A charitable woman.
16. Rain clouds.
17. A tooth-ache.
18. A worn-out dictionary.

LESSON 45

Write a story about two persons, each of whom you are to describe. The story should be one that naturally grows out of the meeting of two such persons.

First of all, think of the two persons. They may be alike or unlike. Try to set their characters and appearance, as far as it may be necessary, before the reader. Now imagine some occasion which may bring these two persons together. This meeting may be the beginning or the end of your story. The main point is to have your characters act in accordance with their natures as you have described them. If you choose, you may employ dialogue. Be careful at every point to keep these persons distinct and separate in the reader's mind.

LESSON 46

Prepare an oral description involving incident, and using as beginning and end either of the following combinations: —

(*a*) His long, curly, uncut hair, his slightly foreign accent, and his velvet jacket, indicated that he was----------

---

-------- There was much good in the fellow, after all.

(*b*) Sharp, earnest eyes, quick speech, and a great deal of it, nervously moving fingers, were some of the characteristics of this woman, who ----------

---

-------- At any rate, she would do her best.

Try to present as vivid an idea as possible of the person's character. You cannot do this offhand; you

must spend some time in thinking about characteristics in keeping with the points already mentioned, and in selecting only those details which will best convey your idea. Having imagined your person, think of a characteristic situation in which he or she might be placed. A characteristic situation, by the way, is merely one in which a person's character is clearly indicated. In making up your incident, try, as hitherto, to have the happening in thorough keeping with the character.

If your story needs another character, you might use the other one in to-day's lesson. Time, four minutes.

LESSON 47

Write a description of some outdoor sport. Do not explain the theory of the game, but describe what you can see. Include a description of the place, and try to give your reader some sense of the activity and movement of the scene. The reader should also be told something of the appearance, collectively, of the persons taking part in the sport, with what spirit they entered into it, and whether anything interesting happened. You should remember that if an account of anything brisk and moving is written without animation, the result is likely to be very tedious. Try to use words that suggest the animated sight that you have witnessed.

LESSON 48

1. Said.	3. Walked.	5. Lovely.
2. Boat.	4. Large.	6. Weapon.

Some general expressions, as you will recall from Lesson 33, p. 70, may be effectively replaced by more exact words. For the word *house*, we found a large number of synonyms. So, too, we found various specific words which may be used instead of the more general terms, *pleasant* and *unpleasant*. In this lesson, take each word given above, find four satisfactory words that may be substituted for it, and write sentences (twenty-four in all) illustrating the use of each substituted word. It will not be sufficient merely to use the word grammatically, but to show, by the rest of the sentence, that your chosen word is needed. For instance, suppose the general term is *house*. You think of *mansion*, *palace*, and *cottage*. It will not prove that you understand the difference if you write: —

The man lived in a mansion.
The man lived in a palace.
The man lived in a cottage.

It would, however, show your understanding of the words if you were to write: —

In the center of his ancestral domain stood the old family mansion, strong enough to endure for many a generation yet.

Obeying the royal summons, he mounted his steed and spurred toward the palace.

Tourists came in increasing numbers to see the lowly cottage where the great poet was born.

You may make your sentences long or short; the point is to have them appropriate.

LESSON 49

First read carefully the following outline of a story and make sure that you understand the situation exactly: —

The scene was a crowded railway station. It was train time, and the train was approaching. As all the people tried to leave the waiting room at once, one person was accidentally jostled by another, and dropped a parcel, which the second person immediately picked up and returned with a polite word of apology. The first person took back the parcel without acknowledgment, noticed that the paper wrapping was slightly soiled, and muttered, "I might have known that something unlucky would happen to me."

Write a description of the character of the person who, in your opinion, would be likely to make the above remark. Do not tell the story over again, but confine yourself to characterizing the speaker. Think of the kinds of persons who might say a thing like that, and describe the one who would be most likely to say such things habitually. For instance, is the speaker a man or a woman, old or young? If you think that details of physical appearance will help your description, use them, but be very sure that they really help.

LESSON 50

Read the following incidents, as in the preceding lesson, and come to a conclusion regarding the characters in each one. Prepare oral characterizations of all persons who have any part in either incident.

a. A man, purchasing a newpaper, gave the newsboy a coin saying, "Here is a nickel," and looked at the headlines of the paper while the boy made the proper change.

After a moment, the man said, "Well, what is the matter? Haven't you three coppers?"

The boy hesitated a moment, and then answered, "You gave me a quarter instead of a nickel."

"Oh! Did I?" replied the man, looking at the boy for the first time. "Well, keep it for your honesty."

b. Two school girls, Emily and Grace, who had promised friendship to each other, were alone together in the schoolroom. Emily inquisitively opened the teacher's desk, and, in so doing, accidentally spilled a bottle of ink in it. The next day, the teacher called up the two girls and said, "One of you is guilty of meddling with other people's private property. When I left the room yesterday afternoon, only you two girls were here. When I returned, immediately after you had gone, I found that my desk had been opened. One of you must have done it. Emily, was it you?"

"No," answered Emily, promptly.

"Then, Grace, it was you."

Grace said nothing, but looked at Emily, who looked away and did not speak.

"If you do not reply, Grace, I must report you to the principal."

But there was no reply.

LESSON 51

Write a description of whatever you please. As in the closing lesson in narration, you were free to make up a story, so now write a description to suit yourself, choosing your own subject and treating it in your own way.

LESSON 52

The elements of good description are not so easy to state as are the elements of good narration, because description is less definite. The chief purpose of description is to convey the describer's impression of the thing described. Sometimes a single word may do this; sometimes hundreds of words fail to produce the desired effect. To use fitting words, to omit irrelevant things, to show a sense of proportion, to emphasize characteristic features, to be suggestive rather than exhaustive, — these are points that should be kept in mind by the student who seeks to describe well.

Study the following descriptions, and see whether the preceding points are illustrated: —

> Ours is a great wild country:
> If you climb to our castle's top,
> I don't see where your eye can stop;
> For when you've passed the cornfield country,
> Where vineyards leave off, flocks are packed,
> And sheep range leads to cattle tract,

And cattle tract to open chase,
And open chase to the very base
O' the mountain where, at a funeral pace,
Round about, solemn and slow,
One by one, row after row,
Up and up the pine trees go,
So, like black priests up, and so
Down the other side again
To another greater, wilder country,
That's one vast red drear burnt-up plain,
Branched through and through with many a vein,
Whence iron's dug, and copper's dealt;
Look right, look left, look straight before,—
Beneath they mine, above they smelt,
Copper ore and iron ore,
And forge and furnace mold and melt,
And so on, more and ever more,
Till at the last, for a bounding belt,
Comes the salt sand hoar of the great seashore,
—And the whole is our Duke's country.

—Browning, *The Flight of the Duchess.*

The tortuous wall—girdle, long since snapped, of a little swollen city [Chester], half held in place by careful civic hands—wanders, in narrow file, between parapets smoothed by peaceful generations, pausing here and there for a dismantled gate or a bridged gap, with rises and drops, steps up and steps down, queer twists, queer contacts, peeps into homely streets and under the brows of gables, views of cathedral tower and waterside fields, of huddled English town and ordered English country. —Henry James, *The Ambassadors.*[1]

The trail dropped down the cliff below us in long, swinging zigzags, and wound lazily through the village; crossed the stream at the ford; dipped off toward the sea, as though the

[1] Reprinted by permission of Harper & Brothers.

beach, shining like coarse gold, were a trifle too lovely to be passed without recognition, and then it climbed laboriously up the opposite cliff, and struck off into space.

— C. W. STODDARD, *South Sea Idyls*.[1]

'Twas summer, and the sun had mounted high:
Southward the landscape indistinctly glared
Through a pale steam; but all the northern downs,
In clearest air ascending, showed far off
A surface dappled o'er with shadows flung
From brooding clouds; shadows that lay in spots
Determined and unmoved, with steady beams
Of bright and pleasant sunshine interposed.

—WORDSWORTH, *The Excursion*.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

—EDGAR ALLAN POE, *The Fall of the House of Usher*.

Long lines of cliff breaking have left a chasm;
And in the chasm are foam and yellow sands;
Beyond, red roofs about a narrow wharf
In cluster; then a moldered church; and higher

[1] Reprinted by permission of Charles Scribners' Sons.

A long street climbs to one tall-towered mill;
And high in heaven behind it a gray down
With Danish barrows; and a hazelwood,
By autumn nutters haunted, flourishes
Green in a cuplike hollow of the down.

— TENNYSON, *Enoch Arden.*

The good man [Coleridge], he was now getting old, toward sixty perhaps; and gave you the idea of a life that had been full of sufferings; a life heavy laden, half vanquished, still swimming painfully in seas of manifold physical and other bewilderment. Brow and head were round, and of massive weight, but the face was flabby and irresolute. The deep eyes, of a light hazel, were as full of sorrow as of inspiration; confused pain looked mildly from them, as in a kind of mild astonishment. The whole figure and air, good and amiable otherwise, might be called flabby and irresolute; expressive of weakness under possibility of strength.

— CARLYLE, *Life of Sterling.*

Along the road walked an old man. He was white-headed as a mountain, bowed in the shoulders, and faded in general aspect. He wore a glazed hat, an ancient boat-cloak, and shoes; his brass buttons bearing an anchor upon their face. In his hand was a silver-headed walking-stick, which he used as a veritable third leg, perseveringly dotting the ground with its point at every few inches' interval. One would have said that he had been in his day a naval officer of some sort or other.

— HARDY, *The Return of the Native.*[1]

Anne was fair, very fair, in a poetical sense; but in complexion she was of that particular tint between blonde and brunette which is inconveniently left without a name. Her eyes were honest and inquiring, her mouth cleanly cut and yet not classical, the middle point of her upper lip scarcely de-

[1] Reprinted by permission of Harper & Brothers.

scending so far as it should have done by rights, so that at the merest pleasant thought, not to mention a smile, portions of two or three white teeth were uncovered whether she would or not. Some people said that this was very attractive. She was graceful and slender, and, though but little above five feet in height, could draw herself up to look tall.

— HARDY, *The Trumpet Major*.[1]

"What sort of fellow," demanded Philip, "is this new boy that's going to enter the high school? Jones, you say, his name is?"

"Yes," answered Lewis. "Jones is a mighty good fellow."

"Tell me something about him," asked Philip. "What does he look like?"

"Why, —" Lewis hesitated, — "just like anybody else."

Philip smiled. "That doesn't give me a very clear idea of him, I must say Can't you describe him?"

"Well," responded Lewis, "he is pretty large for his age, his father is a lawyer, and he has two brothers, both of them younger than he is —"

"O, look here!" interrupted Philip. "How old is he? Is he tall or fat? What's the color of his eyes?"

"I don't know," said Lewis.

"Is he light or dark?" Philip persisted.

"Dark, of course," rejoined Lewis. "He's fifteen, I think. He'll be a six-footer, — broad-shouldered, too; rather a thin face; serious-looking; but good-natured — the kind that gets on well with everybody."

"Does he play ball?" questioned Philip.

"Outfield," returned Lewis. "But he goes in for track sports more than baseball. He won the quarter mile in an inter-scholastic meet. You ought to have seen the race. He ran with lots of judgment, and his spurt at the end showed that he has lots of nerve."

[1] Reprinted by permission of Harper & Brothers.

"Some of these athletes act pretty important," suggested Philip; "he'll be trying to run the school."

"You don't know Jones," declared Lewis. "That's not the kind of fellow he is. He's quiet, he never talks about himself, and I knew him for several months before he showed me the medals he had won. He was out of school one year, helping to earn money when his father was sick."

"The fellow that will do that," observed Philip, "will be all right here. I suppose that he is a good student?"

"He told me that he always tried to make good grades," explained Lewis, "but that there were always three or four just in front of him."

"What studies does he like best?" continued Philip.

"You know as well as I do," was the answer. "What would you say?"

Philip thought a moment. "I give it up," he remarked.

LETTER-WRITING

LESSON 53

Perhaps ninety-nine hundredths of the writing you will be called upon to do will be letter-writing. Letter-writing, however, does not constitute a distinct form of discourse, like narration or description, but is rather a combination of all the forms of discourse, modified to suit the needs of the writer and of the recipient of the letter. Thus in letters one may recount an experience (narration), describe a person, place, or thing (description), explain some matter (exposition), or give reasons why something should be done (argumentation). The fact that you are writing to a definite individual affects, of course, the way in which you will tell about the thing you have in mind; you accommodate your material to suit your reader's personality, and, when the relationship between you and your reader is a friendly one, you naturally put into the letter a good deal of your own personality.

Letter-writing is, therefore, as a rule, a much more personal kind of writing than are those compositions which are addressed to a large and varied audience. In telling a story to such an audience, for instance, you must consider whether you can suit many tastes;

but in telling a story in a letter, there are but two tastes to be suited, your hearer's and your own. Yet since a story is a story, it is subject to the laws of narration and an ability to apply the principles of narration — and this is true of the other forms as well — is essential to good letter-writing.

There are certain regular and accepted ways of beginning and of ending a letter, certain usages in matter of paper, envelopes, ink, etc., which are important to know and to follow, just as it is important to be acquainted with the usages of refined people and with other matters of courtesy. People are constantly judged by the letters they write, and care in letter-writing brings its own reward. The familiar ways of beginning and concluding will be found in the Notes, pp. 223, 224; we shall concern ourselves here chiefly with the body of the letter.

Write a letter to some friend of about your own age, telling what you intend to do next summer. Try to tell of your plans in such a way as to interest your friend. What things are likely to be interesting to him? Regarding the things that interest you and not your friend, is it possible to make them interesting through your manner of telling about them? Give your friend some news about the people in whom he may be interested. Correspondence is a sort of conversation between people. Are there any questions you should like to ask him? What should

you tell your friend if you met him? Do not fear that a thing which interests you will be too unimportant to write about. Anything that is told pleasantly is likely to give pleasure to your reader; he will not like your letter the less because it sounds like you.

At the top of your page in the right-hand corner give the place and date of writing, thus: —

Lexington, Virginia,
April 14, 1907.

Begin your letter *Dear John*, or whatever your friend's name is, and end in some such friendly way as *Your affectionate cousin*, *Your old schoolmate*, *Your friend*, *Yours affectionately*, and then sign your name.

NOTE. — At the teacher's option any or all of the exercises in this chapter may be written upon appropriate letter paper instead of upon the paper used by the class for themes.

LESSON 54

Study the forms given in the Notes, pp. 223, 224. A few words of explanation may be of service. On the one hand, there are not many forms that are absolutely fixed; on the other hand, there are certain forms that seem to be generally acceptable. Within these forms there is enough latitude to make it unnecessary for you to seek to invent ways of your own. Let us take up the points in order.

The established way of giving place and date is to put them in the upper right-hand corner of your first page. Some persons prefer to put place or date, or both, at the end, at the left-hand side of the paper, a little below the writer's final signature. This has no advantage over the other plan, and has the disadvantage of not letting the reader see the place and date as soon as he opens his letter. Usually it is well to give the state, although in the case of great cities like New York, Chicago, Philadelphia, the name of the state is quite unnecessary.

Whether the place and date should occupy one or more lines is entirely a question of taste. Either way is right. Obviously, if the name of the place is a very long one, like *San Luis Obispo, California*, it will look better not to have that and the date in one line unless you write a very small hand. *Troy, New York*, however, easily leaves room for the date on the same line. The usual custom is to use one line in business letters, two or more in friendly letters.

Abbreviation of the name of the state, practically universal in business, is less desirable in other letters. Within the line, a comma should come between the names of the town and the state, and between numerals of the day and year when these are next to each other. Punctuation at the end of lines is quite unnecessary, but many persons still adhere to it.

The year should invariably be mentioned in business letters; in friendly letters it is often omitted,

although it should always be given in letters of importance. In short notes, the day of the week sometimes replaces the day of the month, or occasionally the name of the month is omitted, — as, Wednesday, the nineteenth. You will be quite within good taste, however, if you always give day, month, and year. In formal invitations, as to weddings, for example, the day of the month and the year are usually spelled out in full, as, *February fourth, Nineteen hundred and seven. One thousand nine hundred and seven,* however, is not a good form. In friendly notes, the practice of using words, instead of figures, for the year, sometimes obtains, but it is not especially to be commended, and is rarely used by men.

Your salutation varies, of course, with the person to whom the letter is addressed. In formal letters, business and otherwise, the name of the person should occupy one line, the address the next, and the salutation proper the third line. Here, again, punctuation at the end of the lines is quite unnecessary, but is rather regularly used. Often in formal letters, rarely in business letters, however, the name and the address of the recipient are placed at the left hand of the page, a little below the writer's final signature. This custom is growing.

Following the name and address in formal and business letters addressed to a man, *Dear Sir* is regular. In similar letters addressed to a woman, *Dear Madam* is used. The latter seems to apply

only to married women, but inasmuch as there is no corresponding isolated title for unmarried women, *Dear Madam* may be used here too. It is not infrequent, however, in writing to an unmarried woman, to use the less formal device of repeating the name, as *My dear Miss Smith.*

Letters addressed to a firm use either *Dear Sirs* or *Gentlemen*, the former being preferable, the latter, however, growing in use.

In friendly or informal letters, use one of the forms given in the Notes. In America, *Dear Mr. Robinson* is at present less formal than *My dear Mr. Robinson.* The punctuation following the salutation varies from the formal colon and dash to the informal comma; the semicolon is never used in the salutation. Punctuation is not really needed here, or in the conclusion, but is generally used. In the conclusion, the character of the letter determines the form. *Yours truly* is reserved entirely for business; *Yours cordially*, for example, entirely for personal letters; *Yours respectfully* is used in letters addressed to some one in authority; while *Yours very truly* serves for all cases except for the most formal and for the most informal of letters.

A woman writing a letter to a person to whom she is unknown should indicate how she is to be addressed, whether *Miss* or *Mrs.* In the former case, (*Miss*) in parenthesis before the name is sufficient; in the latter case, it is better to write her married name on the

left-hand side of the page, a little below the signature, thus: —

Yours very truly,
Alice Elliott Smith.

Address:
Mrs. John Smith.

The writer's signature should be especially legible. It may be followed by an explanatory title, as —

Yours very truly,
Alice E. Smith,
Secretary.

It should never, however, be followed by the town or street address. If the necessary address has not already been given at the beginning, it should come at the left of the page, a little below the signature, thus: —

Yours very truly,
Alice E. Smith.

Mrs. John Smith,
305 Walnut street,
Wichita,
Kansas.

LESSON 55

Write a letter to a member of your family, telling of some incident in your school life. If you can think of some interesting or amusing thing that has

recently happened, tell about that; if you cannot, tell of your daily programme, and in either case, do not confine yourself to a mere outline of facts, but give enough details to make your letter intelligible and interesting to a person not previously acquainted with the facts.

As you read what you have written, does it seem to you narration or description, or a mingling of the two? Have you taken care to make it good narration or good description? Use as much care as if you were writing to a stranger. This does not mean, use as much formality as to a stranger; but it means, when writing to your own family, do your best to please them. Very many of your letters in after life will be addressed to your relatives, who will be in the main your most sympathetic and responsive readers.

Begin your letter *Dear Father*, *Dear Sister*, for example, or use, if you like, even more intimate words, and end with some such kindly expression as, *Your affectionate son*, *Your loving brother*, *With much love*, *Your affectionate daughter*.

LESSON 56

In each of the following instances determine the several permissible forms of place and date, salutation and conclusion. Then bring to the class, in writing, the correct place, date, salutation, and conclusion for

each of the following letters. Write one of the letters in full.

1. Acknowledging a birthday present.
2. Asking for a dress pattern.
3. Describing a picnic.
4. Returning a borrowed book.
5. Accepting an invitation to make a visit.

In the address, both in the letter and on the envelope, care should be exercised in the matter of titles. *John Smith, Esq.*, is somewhat more formal than *Mr. John Smith*, and is a usage that, however unnecessary, is growing in favor. In addressing clergymen, *Rev. John Smith*, and *The Rev. John Smith*, are correct. *Rev. Smith* is incorrect; but in case you do not know the man's given name, you may say, *Rev. Mr. Smith* or *The Rev. Mr. Smith*. *John Smith, M.D.*, and *Dr. John Smith* are correct. *Dr. John Smith, M.D.*, is wrong. The usual way to address men holding public office is to place *Hon.* or *The Hon.* before the first name, omitting *Mr.*, *Esq.*, *Dr.*, and so forth. People who in conversation are addressed by a title usually receive the title in written communications. This, of course, does not apply when the title is a mere nickname. In addressing a married woman, say *Mrs. John Smith* rather than *Mrs. Mary Smith*.

Doctor is almost invariably abbreviated, as *Dr.*, *President* and *Professor* often as *Pres.* and *Prof.*, although the last two abbreviations are not in very good usage. *General, Colonel, Major, Captain,*

have their usual abbreviations, — *Gen.*, *Col.*, *Maj.*, and *Capt.* A correct formal abbreviation is to write the last letter above the line with a short dash under it, thus: *Pres^{t}*, *Prof^{r}*, *Sec^{y}*, *D^{r}*, *M^{r}*. Likewise, *M^{rs}*. is in excellent usage.

Study all of the above forms carefully.

LESSON 57

Write a letter to a friend, about a book recently read, explaining what you like about it. Should you advise his reading it? If you think that he may have read it, do you think that he likes it? You may assume that he will be interested in your opinions. Say what you really think of the book, and use your good judgment with modesty and simplicity. You need not tell the story of the book, if there is a story, but tell how it impressed you. You may assume, also, that your friend will be interested in hearing little pieces of information concerning you and your doings. Address and conclude your letter appropriately.

LESSON 58

No specific directions can be given for the arrangement of material in an informal letter. The very word *informal* means that a definite order is not required. One's only guides are common sense, courtesy, and

sense of proportion. It is entirely proper, for instance, to show that your friend's affairs concern you as much as do your own, and this usually, but by no means invariably, would lead you to speak of your friend's affairs before speaking of your own. Inquiries he may have addressed to you may very naturally be answered before you begin to tell of your own doings. But your friend will not care in what part of the letter your answers are placed, provided the answers are given. If his inquiries are at all urgent, however, there can be little doubt that your answers should come first.

While letter-writing is still a new thing to you, it is often well to put down on a slip of paper the several things that you intend to speak about, and then try to determine their order. This may avert abruptness and give your letter a sense of continuity, besides insuring that you will not forget to write of all the things you wish to. Letters should be answered promptly, but promptness cannot be rigidly defined. Promptness in answering a friendly letter might be unpardonable slowness in answering a business letter. Perhaps the only rule that can be given here is to answer formal and business letters at once, and to answer friendly letters when you think that the answer will be most acceptable.

Prepare to write in class any one of the four following letters, arranging the items in the order that seems best, and using appropriate salutations, etc.

A letter: —

1. To a friend —

   recovery from illness
   news of school
   friend's birthday
   proposed journey to regain strength
   small gift to friend

2. To a stranger —

   recently arrived in town
   important baseball game with boys of neighboring town
   inviting stranger to play on your team
   letter regarding stranger from one of your friends
   one of your team ill
   stranger a good player

3. To a friend —

   two novels recently read
   photograph taken
   friend returned from long journey
   third novel re-read
   photograph sent
   friend not in good health

4. To an acquaintance —

   fond of playing piano
   arrangement of programme intrusted to you
   acquaintance's playing always excellent
   money needed for church purposes
   a good audience assured
   an entertainment to be given

The teacher may require you to write any one of these before you come to class.

LESSON 59

Write a letter to a friend in some other town, telling about one of your friends here who expects to go to that town, and trying to give the former person a clear idea of the latter. You may describe character as you did in Lesson 43, p. 82. The letter may be enlivened by a personal anecdote or two, illustrating your description. Do you wish the two people to know each other? Are they likely to be interested in each other? Can you say anything that will make them surer to meet upon good terms? What have they in common? Are there subjects of conversation that it would be well for them to avoid? In short, try to make your letter serve as a fair-minded, friendly, and entertaining introduction.

LESSON 60

Prepare outline letters, addressed to each of the following persons. Each letter should have the proper beginning and ending, and should mention three points that might be appropriately treated.

1. To a friend of your own age living in another town.
2. To a friend traveling in Europe.
3. To a friend of your parents.
4. To a former teacher.
5. To the editor of the paper you read.
6. To a physician.

You may be asked to write out any one of these in the class, and, at the teacher's option, you may bring to the class a letter written at home.

This is what is meant by an outline letter: —

a. Place and date.
b. Salutation.
c. Naming the three points you are going to speak of.
d. Conclusion.
e. Signature.

LESSON 61

Write a letter to some acquaintance of yours, an older person, in whose judgment you have confidence, asking for advice in the matter of your future occupation. Tell him frankly what your qualifications are, — what you think you can do, and what you think you cannot do, — and ask whether he would advise you to keep on in school work or to seek employment somewhere at once. If the latter, what sort of position would he recommend you to apply for? You are to assume that your reader knows of your family, and knows you in a general way, but not so well as to give you good advice without further information. This information your letter is to supply.

If you have told about your faults so frankly that you would prefer not to have your letter read aloud in class, the teacher will respect your expressed wish; but do not be over-sensitive.

LESSON 62

In writing to those with whom you are not personally acquainted, you must remember that their only knowledge of you is gained through your letter and that, consciously or unconsciously, they form opinions of you through your way of expressing yourself, the general appearance of your letter, the paper you use, and even the penmanship. Sometimes, perhaps, you may not care what your correspondent thinks of you, but this is an unwise attitude; you will always find it distinctly worth your while to create a favorable impression. A letter that irritates its recipient, even though it be but in matters of taste, is less likely to succeed in its purpose than a letter that is irreproachable in form. A young student will sometimes write to strangers curt letters, for instance, not because he wishes to be offensive, but because he has not realized that there is the same necessity to be polite on paper as there is in daily life.

Again, in writing to a stranger, it is especially necessary to be accurate, telling clearly what it is that you wish. Business houses receive many requests worded so incompletely or so confusedly as to make it very difficult to know what is really wanted. A person who, from your letter, understands instantly what you want and is spared the bother of guessing, will give you his attention the more willingly and promptly.

A good test of a letter is to read it over as if you were the person receiving it. Such reading will often incline you to cut out things that now sound a little forced or conceited or ill-natured or vague. "Should I like to receive this?" is a question you may safely put to yourself regarding every letter you write.

Bring to class the first paragraph of the following letters, with appropriate address and salutation. The paragraph may be long or short as the nature of the letter requires, but should leave no doubt regarding the purpose of the letter.

1. To a public lecturer.
2. To a member of Congress.
3. To a jeweler.
4. To the baseball captain of a neighboring high school.
5. To an acquaintance traveling in England.

LESSON 63

Write a letter to the father or mother of some boy or girl of your own age whom you have met elsewhere. Assume this to be the situation: your acquaintance wishes to continue in school, but his parents are doubtful. They think that his time can be more profitably spent in learning a business. Knowing that you are still in school, your acquaintance has written a letter to you, ending in these words: —

"I know it is a great favor to ask, but will you not please write a letter to my father or my mother, helping me in this matter as much as you can?"

The letter you are about to write is your response to this request.

In writing this letter, remember that you are writing to people who, for the present at least, are not on your side of the question, and you must not merely present sound reasons, but show courtesy and respect for the views of others. By far the easiest way to do this is to put yourself in the place of the others. They may sincerely think just the reverse of what you sincerely think. If your letter is to be effective, it must be polite, sensible, and should show, by its general good tone, that you have profited by the advantages which school life offers.

You need not try to cover the whole ground; the parents are probably familiar with what older people may say; what your friend wants is to have them understand the point of view of a person in school.

If, however, you sincerely think that the acquaintance will be better off if he does not remain in school, write a letter to him, explaining why you cannot grant his request.

LESSON 64

Bring to the class a letter to a distant acquaintance (man or woman), considerably older than you, and living in another city. The letter should deal with one of the following points: —

1. Your acquaintance has in his possession the only copy of a photograph, taken in childhood, of one of your parents. This photograph you would like to have if the owner will give it to you.

2. He has just written a book which you have read with much interest.

3. He has returned from a journey during which he met an old friend of yours whom you have not seen for a year.

In writing this letter you are to remember that you are not well acquainted with the recipient; it may even be well for you to recall yourself to his recollection. State very clearly the purpose of your letter and express your real feelings upon the subject you choose to write about. This letter is to be read aloud to the class.

LESSON 65

Write a brief letter to a friend, thanking him (her) for the loan of a book which you now return, and saying a few words about the book. Write simply and courteously, and let it be seen that you appreciate the kindness of the loan. In these matters, it is not so simple as it seems to preserve a pleasant balance of dignity and ease. Sometimes a letter sounds very curt when the writer does not so intend it, and sometimes it may be so effusive as to sound silly. One need not be so pedantic as to say, "I hereby return to you the book;" nor need one say, "I cannot begin to tell you under what lasting obligations you have placed me." Perhaps the best

advice to give you is this: feel pleasantly about the matter and then tell naturally of your pleasant feeling. You should never feel above thanking a person for a kindness; regard it as a privilege. As you are imagining this situation, you are free also to imagine the book to be any one you please, interesting or uninteresting, story or volume of essays.

Write also a brief letter, acknowledging the receipt of a book which has been returned to you and which has been accompanied by a letter of thanks. In other words, you are now answering your first letter. Do not confine yourself to a mere acknowledgment, but add a sentence or two, showing that the writer feels some friendly interest in his correspondent.

LESSON 66

Invitations, acceptances, and regrets fall into two general classes, informal and formal.

Informal invitations, acceptances, etc., come under the head of short, friendly letters, — an informal invitation being merely a brief letter in which you extend an invitation. Formal invitations and the like, on the other hand, confine themselves to the subject as pointedly as possible, and are, strictly speaking, announcements and not letters. They are usually written in the third person, sometimes in the third and second together. To the beginner, they present but two difficulties: first, the knowledge of the proper

form, and second, the management of pronouns. These points taken care of, such letters are easy to write. Examples are given in the Notes, pp. 229, 230.

Whether an invitation should be formal or informal depends less upon your familiarity with the invited guest than it does upon the character of the occasion. To discuss this matter is a point in manners and customs, and not in English composition. It may be said briefly, however, that the simpler the occasion, the less formal the invitation; save for some occasions, — weddings, for example, — which are ceremonial in character.

The tone of the invitation determines the tone of the answer: that is, for instance, a friendly, informal invitation should not be answered in the third person. In accepting an invitation, formal or informal, the day and hour stated in the invitation should be repeated: this avoids mistakes. Good manners require prompt replies to invitations.

Come to the class prepared to write (on the blackboard at the teacher's option) answers to all invitations given in the Notes, pp. 229–232; and to write invitations appropriate to the answers there given.

LESSON 67

Write a brief note to a friend of your own age, inviting him (her) to take dinner with you. The art of writing a brief note pleasantly and gracefully is not

easy to acquire. It will be enough at present if your language shows that it is as pleasant for you to give the invitation as you hope it will be for your friend to receive it.

Certain definite points must be mentioned, — the day and the hour, always; and usually the occasion, — that is, it is well to tell your friend whether others are expected. In formal notes, it is enough to state the facts courteously. In friendly notes, the personality of the writer should not be suppressed. Here are two simple invitations: —

DEAR HOWARD, —

Some of the boys are going to take dinner with us next Thursday. I hope you'll come too, and help us organize the debating society we were talking of. Six o'clock. Don't forget. If you have a copy of Robert's *Rules of Order*, please bring it along.

Sincerely yours,

GEORGE H. HENDERSON.

DEAR FANNY, —

My cousin Emma is coming to visit us next week. I want her to meet you, and I should be ever so glad if you could dine with us on Thursday, the nineteenth, at half-past six. I am sure you will like her — and besides I have a secret to tell you.

Affectionately yours,

JENNIE WRIGHT.

These notes are given merely as suggestions, and they may aid you to find other ways of being natural.

Like all other invitations, the note that you have

written deserves an answer. Write the answer yourself, accepting or declining, and making of it the kind of note you would like to receive.

LESSON 68

Prepare to write in the class the following: —

1. Invitation: luncheon; written in third person.
2. Invitation: afternoon reception; third person.
3. Acceptance: evening party at friend's house; third person.
4. Invitation: literary society; second person.
5. Regrets: graduating exercise; invitation sent by member of graduating class; first person.
6. Regrets: dinner; third person.

Consult Notes, pp. 229–232, for appropriate forms.

LESSON 69

Business letters should be clear and to the point. They should be brief, but the desire for brevity should not lead you to cut out an important detail; nor does brevity involve discourtesy, — a single word like *please, kindly,* may make all the difference between politeness and brusqueness. Especially in replying to intending purchasers, a few polite words produce a pleasant feeling, which, from a business point of view, is not to be despised.

1. Write an order to a bookseller for three books, specifying, in each case, title author, and publisher. You know the

price of one of the books; the exact cost of another is unknown; and the third book appears in two bindings, cloth and leather. What assurance do you give that the bill will be paid? How shall the books be sent, by mail or express?

2. Write also an answer, as from the bookseller, acknowledging receipt of the order, and giving whatever information is necessary. For example, are all the books on hand? Has a revised edition of one of the books appeared? How soon can all of the books be furnished?

3. After the time specified by the bookseller in his letter, the books have not arrived. Write a letter of inquiry.

4. Write the bookseller's answer —

a. forwarding the books and explaining delay, or

b. stating that the books were sent in due time and suggesting reason for their non-arrival.

5. Write a note, inclosing payment for the books. How do you send the money?

These five letters, involving a complete business transaction, should first of all be perfectly clear and as brief as the case demands; but remember that clearness is more important than brevity. Clear you must be; if possible, be brief; and remember that brevity does not exclude courtesy.

LESSON 70

Come to the class prepared to write on paper or on the blackboard, at the teacher's option, letters appropriate in any of the following cases: —

1. You have seen in a magazine an advertisement of some article which you wish. The advertisement invites correspondence. Write for particulars.

2. Write an answer, and refer to inclosure of full printed information.

3. Order the article.

4. Acknowledge receipt of order, and send the purchase.

5. Write a letter to the purchaser, asking payment and inclosing duplicate bill.

6. Explain why you have not paid the first bill. Did you get it? Had the terms of payment been mentioned?

LESSON 71

Write a business letter, ordering any one of the following things: an overcoat, a pair of shoes, a hat.

You may, if you like, assume that you have seen the article advertised, but in any case give a clear description of what you want. If an overcoat, state kind of material, thickness, number and arrangement of pockets, kind of collar, lining, approximate measurements (ask if those you give will be sufficient), and general style of the garment. If shoes, give size in length and width, general style (heavy, light, lace, button, high, low), kind of leather, and color. If a hat (a girl's hat), state material and general character of shape and trimming, color of your hair and way of wearing it, shape of face, size of head, height, color and style of dresses which the hat must match, — inclose samples, if you like, — and limit of price.

Write also the answer of the firm to whom the letter is addressed, acknowledging receipt of order and promising prompt attention, *et cetera.*

LESSON 72

Prepare to write a letter on any one of the following subjects to be selected by the teacher when you come to the class-room:—

1. You are contemplating a trip to California (or New York, at the teacher's option), and wish information as to rates, time limit, and stop-over privileges, together with any printed information the railroad company distributes. What route do you wish to take, via New Orleans, or Canada, or one of the several lines in between? What states do you wish to go through? Should you like to come back a different way? If so, can you secure round-trip rates?

2. Your parents have some thought of moving to another town. One of the points of consideration is whether you may go on with your school work in the new place without losing your present standing. You have agreed to find out about the matter. Your proper plan is to write to the superintendent of schools of the city under consideration, giving full and explicit information concerning the studies you have taken, and asking where you would be placed. Do not say merely that you have studied mathematics, or Latin, but tell what branches of mathematics you have studied, and how far you have gone in them, what Latin authors you have read, and what selections from each.

3. A friend of yours has been elected a member of a literary society of which you are secretary. In notifying him of his election, inclose a copy of the constitution, if there is one, calling attention to the articles and sections pertaining to newly elected members. If there is no printed constitution, state the privileges and duties of a member, give information regarding initiation fees and dues, if any, and ask an answer by such-and-such a date.

LESSON 73

Write a letter applying for a position. Assume that you have seen an advertisement in a paper asking for applicants for a position, which you think you can fill. A letter of application should be straightforward and business-like, it should put its recipient in possession of enough facts to make him know whether or not he should investigate your case further.

The things to tell vary, of course, with the nature of the position, but in almost every instance the one who offers the position will wish to know your age, qualifications, your training, and whether you have had experience in this or other occupations. References as to good character are always desirable; but it is better to name, as those who can vouch for you, a very few persons of unquestioned standing, rather than a good many persons who are unknown to the reader of your letter. In general, to refer to the immediate members of your family looks as if you could refer to no one else, but it is never out of place for a young applicant to tell what position his father occupies in the business or professional world. In speaking of your own qualifications, it is a virtue to be modest, and also a virtue to be frank and willing. Do not promise too much, saying, "I am sure I can fill this position to your satisfaction." Say rather that you will do your best if chosen.

Do not insist on an immediate answer. If your letter makes its reader willing to go further in the matter, he will do it in his own way. If he doesn't want you, in all probability he will not answer your letter; there may be a hundred applications for this position. See that your address, the name and addresses of your references, and your own name, are written with absolute legibility, and that your whole letter looks neat and business-like.

LESSON 74

Prepare to write applications for all of the following positions. Assume that you have the qualifications given below, and that the given experience in each case dates from your high school graduation. In a letter of application, you are expected to give your age. It will be easy, in the cases given below, to figure out the proper number of years. Study carefully the given qualifications, and consider to what degree they fit you for the position. Determine which points shall be merely stated, and which shall be enlarged upon.

Some of the points named may be disadvantages. In such cases, state the points frankly, but do not go into elaborate explanations; a brief explanation is often, but not always, in place. The fact that you may not be holding a position at present usually requires an explanation. If you have no other ex-

planation than that your employer was in the wrong, you will find it a poor argument, unless this employer is notorious in the business world for being difficult to get along with. A sharp attack of illness is usually an acceptable explanation for being out of a position, but "poor health" is not — do you see why?

1. Newspaper reporter.
   College graduate.
   Edited college paper one year.
   At present finishing first year of law school.
2. Shipping clerk in wholesale house.
   Two years clerk in a small drygoods store.
   Two years clerk in traffic department of W. L. & B. railroad.
   Out of a position.
3. Tutor or governess in family.
   College graduate.
   One summer in Europe.
   Speaks German fluently, French a little.
   At present teaching fourth grade public school.
4. Manager of large wheat farm.
   Graduate of agricultural college.
   Farming every summer since childhood.
   Two years on experimental farm.
   Two years assistant manager of wholesale seed house.
   Gave up position from ill health caused by confining indoor work, and at present unemployed.
5. Stenographer and private secretary to head of important law firm.
   Business college two years.
   Expert in shorthand and typewriting.
   Private secretary one year to dean of law school.
   At present third year as court stenographer.

6. Teacher of mathematics in high school.
   Graduate of college.
   Three years teaching in grades.
   At present pursuing graduate study in mathematics, in —— University.
7. Assistant chemist in sugar refinery.
   Just received Ph.D. degree in chemistry, from —— University.
   No business experience.
8. Teacher of drawing in city of thirty thousand.
   Two years at —— art school.
   Three years lessons to private pupils.

At the teacher's option, you may be asked to bring to the class one or more of these letters. In the class-room, you will write on paper, or on the blackboard, a letter on any one of the above subjects, the subject to be selected by the teacher.

LESSON 75

Write adequate answers to four of the following inquiries sent you by persons with whom you are not well acquainted: —

1. What text-book did you use in beginning Latin?
2. Would your school like to join an interscholastic debating league?
3. What is the total cost of your text-books for the present term?
4. What is the general health of the members of your football team?
5. Have you public contests in declamation or oratory?

6. Is your baseball team open to a challenge from a neighboring high school?

7. Is your high school willing to join with another to make an excursion to some point of great interest, expenses not to exceed twenty-five dollars a person?

8. How many of the last year's graduating class have entered college?

As always, see that the letters are properly begun and ended, and that the tone is courteous.

LESSON 76

Prepare yourself upon all the following subjects of inquiry. Determine to whom the letters shall be written, and how much you must tell of local or personal conditions to warrant the inquiry you are making.

In the class-room the teacher will require you to write on paper, or on the blackboard, a letter upon one or more of the subjects. These are all letters of inquiry, and they assume that you will use the requisite tact in asking for information. It is possible to ask questions in such a way as to make people glad to answer them. Some of the inquiries admit of subdivision; the more specific your questions, the more likely you are to get explicit answers.

1. How many books are there in a library of a neighboring school? What rules govern their circulation?

2. How does a certain school support its athletic teams?

3. Are any prizes offered in a neighboring school? What are they?

4. What would be the cost of a trip to Europe?
5. What are the requirements for admission to West Point?
6. What proportion of immigrants is sent back (deported) after coming to America?
7. How can one become a page in Congress or the state legislature?
8. How many colleges are there in the United States?
9. How is an invention patented?
10. What form of athletics, if any, should a girl be advised to take up?

LESSON 77

Write a letter to a friend, asking any two of the following questions, and answering any two others, which you assume that your friend has asked you. Neither your questions nor your answers should be abrupt and jerky, but should be pleasantly persuasive and sensible. Your letters will gain in attractiveness in proportion as your writing is simple and unaffected.

Which ought to come first, your questions or your answers?

1. Will you spend part of the next vacation with me?
2. What books have you read recently, and what one do you like best?
3. What news have you heard of your old friend ——?
4. Are you keeping up your music?
5. Is your health better than it used to be?
6. Have you attended any good concerts lately?
7. Has your town increased in attractiveness during the past year?
8. Have you improved in English composition lately?
9. Is your favorite dog still alive?
10. How did you celebrate your last birthday?

LESSON 78

Good letter-writing is harder to characterize than good narration or good description, because its range is so wide. Generalizations can scarcely be made that will apply at the same time to letters of condolence, of congratulation, of business, of inquiry, of friendly interest, of affectionate intimacy, and of cheerful fun making. The language should be natural and unaffected; the writer should keep his own individuality; he should accommodate himself to the one to whom he is writing; and he should make the tone of his letter correspond to the things he speaks of. Letter-writing partakes of the nature both of written discourse and of conversation; it has the form of the first and the spirit of the second.

What to your mind are the qualities of a good letter of each of the following kinds?

1. Business letter.
2. Friendly letter.
3. Formal invitation, acceptance, and regrets.
4. Letter of application.
5. Letter of inquiry, and answer to inquiry.

In preparing for this lesson try to do your own thinking. Call to mind what you have heard and read about good letters, and then form your own judgments. Make notes, if you like, of the main things you have to say.

LESSON 79

Write a letter to a friend, choosing the things you will talk about. No restrictions are placed upon you; speak freely of the things that interest your friend and yourself. If requested, the teacher will not read your letter to the class.

No rule can be given that will insure the writing of an agreeable, entertaining letter, but you may find this advice profitable: Keep in mind your friend, rather than the difficulty in writing to him. To wish to write a letter will help you very much to write a good one. If you remember how pleasant it is to receive a good letter, and will put yourself in your friend's place, the chances are that he will be glad you have written to him.

Below are several letters which you should carefully read and reread. Try to discover the good qualities in each of them.

NATHANIEL HAWTHORNE TO HENRY W. LONGFELLOW

SALEM, June 4, 1848.

DEAR LONGFELLOW,

I got as far as Boston yesterday with the purpose of coming out to Cambridge to see Stephen and yourself, in compliance with his letter. An engagement of business obtruded itself, however, and I was detained till it was too late to dine with you. So I thought it best to dispense with the visit altogether; for the encounter of friends after long separation is but unsubstantial and ghostlike without a dinner. It is roast beef that

gives reality to everything! If he is gone, pray write him how unwillingly I failed of meeting him; if he is still in Cambridge, tell him how happy I should be to receive him here on his way to Portland. I think he might spend a few days pleasantly enough, for I would introduce him to all the custom-house officers, beside other intellectual society! Seriously, I do wish he would come. It is nearly ten years since we met — too long a space to come between those who have kindly recollections of each other. Ten years more will go near to make us venerable men, and I doubt whether it will be so pleasant to meet when each friend shall be a memento of decay to the other.

Very truly yours,

NATH. HAWTHORNE.[1]

LEWIS CARROLL TO MRS. HARGREAVES

CHRIST CHURCH, Dec. 21, 1883.

DEAR MRS. HARGREAVES:

Perhaps the shortest day in the year is not *quite* the most appropriate time for recalling the long dreamy summer afternoons of ancient times; but, anyhow, if this book gives you half as much pleasure to receive as it does me to send, it will be a success indeed.

Wishing you all happiness at this happy season, I am,

Sincerely yours,

C. L. DODGSON.

HELEN KELLER TO THE CHAIRMAN OF THE ACADEMIC BOARD OF RADCLIFFE COLLEGE

138 BRATTLE STREET, CAMBRIDGE, MASS.,
May 5, 1900.

DEAR SIR:

As an aid to me in determining my plans for study the coming year, I apply to you for information as to the possibility of my taking the regular courses in Radcliffe College.

[1] Reprinted by permission of Houghton, Mifflin & Co.

Since receiving my certificate of admission to Radcliffe last July, I have been studying with a private tutor, Horace, Æschylus, French, German, Rhetoric, English History, English Literature and Criticism, and English Composition.

In college I should wish to continue most, if not all of these subjects. The conditions under which I work require the presence of Miss Sullivan, who has been my teacher and companion for thirteen years, as an interpreter of oral speech and as a reader of examination papers. In college she, or possibly in some subjects some one else, would of necessity be with me in the lecture room and at recitations. I should do all my written work on a typewriter, and if the professor could not understand my speech, I could write out my answers to his questions and hand them to him after the recitation.

Is it possible for the college to accommodate itself to these unprecedented conditions, so as to enable me to pursue my studies at Radcliffe? I realize that the obstacles in the way of my receiving a college education are very great — to others they may seem insurmountable; but, dear Sir, a true soldier does not acknowledge defeat before the battle. . . .

HELEN KELLER.[1]

HORACE WALPOLE TO THE EARL OF STRAFFORD

STRAWBERRY HILL, Aug. 10, 1763.

MY DEAR LORD, —

I have waited in hopes that the world would do something worth telling you; it will not, and I cannot stay any longer without asking you how you do, and hoping you have not quite forgot me. It has rained such deluges that I had some thoughts of turning my gallery into an ark, and began to pack up a pair of bantams, a pair of cats — in short, a pair of every living creature about my house; but it is grown fine at last, and the workmen quit my gallery to-day without hoist-

[1] From *The Story of My Life* by Helen Keller, Copyright, 1902, 1903, by Helen Keller. Reprinted by permission of Doubleday, Page & Co.

ing a sail in it. I know nothing upon earth but what the ancient ladies in my neighborhood knew threescore years ago; I write merely to pay you my peppercorn of affection, and to inquire after my lady, who I hope is perfectly well. A longer letter would not have half the merit; a line in return will, however, repay all the merit I can possibly have to one to whom I am so much obliged —,

HORACE WALPOLE.

ROBERT LOUIS STEVENSON TO SIDNEY COLVIN

HÔTEL DES ÉTRANGERS, DIEPPE, January 1, 1878.

MY DEAR COLVIN, — I am at the *Inland Voyage* again: have finished another section, and have only two more to execute. But one at least of these will be very long — the longest in the book — being a great digression on French artistic tramps. I only hope Paul may take the thing; I want coin so badly, and besides it would be something done — something put outside of me and off my conscience; and I should not feel such a muff as I do, if once I saw the thing in boards with a ticket on its back. I think I shall frequent circulating libraries a good deal. The Preface shall stand over as you suggest, until the last, and then, sir, we shall see. This to be read with a big voice.

This is New Year's Day: let me, my dear Colvin, wish you a very good year, free of all misunderstanding and bereavement, and full of good weather and good work. You know best what you have done for me, and so you will know best how heartily I mean this. — Ever yours,

ROBERT LOUIS STEVENSON.[1]

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EXPOSITION

LESSON 80

We are now to consider the subject of Exposition. In Narration, you learned to tell of events, of things as they happen; in Description, you learned to tell how things appear; in Exposition, you are to try to explain something.

In one word, exposition is explaining. When you tell why you do a thing; when you take some thought or idea, and make it clear to a person who has not understood it; when, for example, you tell why one political party, and not another, wins your adherence: then you are using exposition. If you give an account of what happens in your schoolroom, that is narration; if you tell what the schoolroom looks like, that is description; and if you explain why we have schoolrooms at all, that is exposition. We need not now consider how far these forms of discourse may merge into one another; our present problem is to learn to explain clearly.

Are the preceding paragraphs narration, description, or exposition?

Write a theme on the season of the year you like best. You may entitle your paper, Why I Like ——, inserting your preference. What are your reasons?

You need not avoid descriptive and narrative touches, if they make your reasons clearer; but your main purpose is not to give an account of a game you usually play in that season; it is not to describe the appearance of nature at that time: it is to tell why, all things considered, — sports, games, tasks, pleasures, — you prefer one time of the year to another.

Suppose, for instance, your subject were, What Day of the Week I Like Best. You might say: —

I prefer Wednesday because then I have my favorite study; because, on that day, certain friends are likely to pay us a visit. My work is not easier, but it is more congenial, since I can work harder when the subject interests me greatly. Then, too, we are likely to have for dinner a dessert that I am particularly fond of, and in the evening there is usually some entertainment to which it is a pleasure to go, for I am very fond of entertainments and like to go to them, and they do not come on other days. Then, too, I was born on Wednesday, and that makes it interesting to me, and so, on the whole, I like Wednesday best.

Now this is the exposition of a person who is just learning to explain his preferences. Read it over two or three times. Do you see why it is exposition, not narration, not description? Is it good exposition? Are the reasons clear? Are they well arranged? Are the sentences good? Could you not improve upon them? See if you cannot write a better theme on The Season I Like Best, than this theme on The Day I Like Best. At any rate you see what is necessary to be done: you must find your reasons,

you must see that they are good reasons, you must state them clearly, and you must try to put them in effective order.

When you come to the class, some of these papers will be read, and as they are read, make up your mind whether or not the given preference has been stated clearly and effectively.

LESSON 81

Come to the class prepared to explain the difference between: —

1. Ridiculous and laughable.
2. Discovery and invention.
3. Task and duty.
4. Picture and illustration.
5. Calendar and diary.
6. House and home.
7. Salary and wages.
8. Laborer and worker.
9. Learning and wisdom.
10. Study and knowledge.

Be prepared also to give a clear answer to the following questions: —

11. When should you call a person studious?
12. When should you call a person eloquent?
13. What is your idea of a popular student?
14. How do you define the word *tactful?*
15. What do you mean by saying some one has a sense of humor?
16. A sense of honor?

LESSON 82

WHAT ARE THE ADVANTAGES OF CITY LIFE?
WHAT ARE THE ADVANTAGES OF COUNTRY LIFE?

Here are two subjects. Choose the question which you can answer the more readily, and write an exposition of it. It is not necessary to contrast the two modes of life, or to take sides, although you may do so. Note briefly the several advantages that occur to you. When you have noted all the points that you can think of, then, just as in narration and in description, determine the order that will be most effective. Perhaps no one order will be undeniably the best, but you can at least put similar things together. Decide for yourself whether it will be best to put your strongest reason first or last.

LESSON 83

Come to the class prepared to discuss each one of the following proverbs, telling what it means, whether or not you think it is true, and why: —

1. Haste makes waste.
2. A new broom sweeps clean.
3. Let a sleeping dog lie.
4. His bark is worse than his bite.
5. Birds of a feather flock together.
6. All that glitters is not gold.

Take for instance the proverb, "Too many cooks spoil the broth." Note how much is involved in the

homely expression. It gives us a picture of people getting into each other's way, of one person insisting upon this and another upon that, of one plan interfering with another, of lack of agreement resulting in failure of a very simple task which any one of the persons might easily have performed. The confusion is produced by persons differing in opinion but equal in authority: everybody wants his own way and nobody gets it. Can you find an illustration of this? In baseball, for instance, can you recall a situation in which lack of team work caused several players to try to do the same thing at once? Or have you ever seen the proverb literally come true? Sometimes too many young cooks together may not make as good candy as any one of them could make by herself.

LESSON 84

Write a theme on the following subject: —

WHAT IS THE USE OF THE WEATHER FORECASTS?

First, tell what they are. You need not describe how they are made. Now endeavor to make up your mind what good they may do to different classes of people, — to farmers, merchants, persons engaged in foreign trade, physicians, railroad men, householders, for example. Some persons may be affected more than others, some persons not at all. Does the fact that the prophecies are sometimes unfulfilled affect

their general utility? Try to think of the subject clearly and to give a common-sense opinion.

Here, and in other cases, you may possibly be inclined to give a comic treatment of the subject. There is usually nothing objectionable in this, provided you are quite sure that your sense of humor is fine enough to make your writing funny to other persons as well as to yourself; but remember that nothing falls more flat than a joke that sounds forced.

LESSON 85

Come to the class prepared to give a clear and carefully considered explanation of the following terms: —

1. Manual labor.
2. An eclipse.
3. A novel.
4. A periodical.
5. Center of population.
6. A professional man.
7. A cold wave.
8. A serial story.
9. Center of gravity.
10. A newspaper.
11. The prodigal son.
12. A man of no feeling.

Here are some expressions, with most of which you are quite familiar; some of them you have often used, however, without defining exactly. Look up in your dictionary, or elsewhere, the expressions whose meaning is uncertain to you. Then, when you understand the point, try to state it in your own words. Do not try to commit to memory another person's definition; that will exercise only your memory and not your powers of exposition.

The teacher may read you an expository paragraph slowly. After listening attentively to it, you are to write on paper in the class a summary of the author's meaning.

LESSON 86

Write a theme on the subject: —

Fences

First of all put down on paper all the points regarding fences that you can think of. For instance: —

Rail.	Barb wire.
Picket.	Dangerous to horses.
To mark boundaries.	Ornamental.
Hedges.	Iron.

Add as much to this list as you possibly can. Have you named all the kinds of fences that you can think of? How many varieties of wood fences are there? Do you suppose that fences are a comparatively modern invention? For how many purposes are fences built? Would you distinguish between a wall and a fence? Are all fences necessary? What determines the choice of material? Ask yourself as many questions as you can. Do not be satisfied with making a list of half a dozen points; if you think about the subject, you will find the items on your list extending to twenty or thirty.

You now have before you the material for a theme, but it is unarranged and disjointed. Obvi-

ously, the thing to do is to put together the things that belong together. Suppose you group together all the points relating to kinds of fences ; then place in another group all the points regarding the uses of fences. How many items are left? Do they seem to belong to a single group or not? Now which one of these groups will you write about first, — kinds or uses? Is it not perhaps well to tell the purposes of fences before telling what kinds of fences have been built to suit those purposes?

In what order will you tell about their uses? Will you begin with the most important or the least important? Similarly, in what order will you tell of the kinds of fences? Choose any order that seems to you to have a common-sense reason. In like manner, determine in what order you will speak of the things that are neither kinds nor uses.

Now, with the rearranged list before you, write about the purposes of fences. When you have told all you can about the purposes, you are ready to tell about the kinds of fences. If you should put what you have to say about kinds in the same paragraph with what you have to say about uses, what would be the effect upon the reader? He would see a long paragraph and would assume that it was all on the same subject. When he began to read about kinds, he would say to himself, "The subject seems to change, but it will come back to uses in a moment." But it doesn't, and you have confused your reader

unnecessarily. You have had two things to tell him thus far, and putting those two things in one paragraph makes them seem to be but one thing. Now, how can you indicate to the eye that you are talking about two things? You might write the second thing in red ink, or you might give the second thing a title, but the usual way is to begin a new paragraph. And this is really what paragraphing is for, — to show to the eye that you have ended with one thought and are about to begin upon another.

Now write your paragraph about kinds of fences, trying to make it as interesting to yourself as you can, by the use of descriptive words and sentences, so that your paragraph may not seem to be a mere list.

If you have anything left to say, say it in a new paragraph or in several, as the nature of the material seems to require.

LESSON 87

Come to the class prepared to discuss briefly the following questions: —

1. What are the Advantages of the Study of Chemistry?
2. What are the Advantages of the Study of History?
3. Why do we have Legal Holidays?
4. What are the Advantages of Money Orders?
5. What are the Uses of Flowers?

Bring with you to the class a brief summary of your answers to these questions. This summary

should indicate the points which you intend to make. You need not write out complete answers; a mere memorandum will suffice. In all probability, as you think of the questions, you will find that each answer will include several points. Try to have good reasons and to arrange them well. The teacher may call upon you to place upon the board your summary, and then to explain it to the class, which will be prepared to continue the discussion, adding new points if necessary, and to consider the arrangement. Some answers may include but two or three sentences, while others may need fuller explanation.

The following will show how a similar subject may be treated in a simple way. Suppose you are considering the following question: —

WHAT ARE THE USES OF BOOK BINDING?

It will occur to you that the binding may add to the beauty of a book; that it makes the book last longer; that a bound book is more convenient to carry; that it keeps cleaner; that the titles stamped on a bound book are very legible; that a bound book can often be identified at a glance; and that a bound book retains its position on the shelf, and, after being used, is easily put back.

Here is your material. Is it well arranged? If you will consider the matter, you will see that the answers fall into three general groups, — preservation, convenience, and ornament, and that one or two

of the points are matters both of convenience and of preservation. Now let us arrange these things: —

BINDING

Preserves books
Easy to handle
Easy to carry
Easy to identify
Looks well

This is what you would put on the blackboard; and, in explanation, you might say the following: —

A bound volume lasts longer than one that is unbound, because the pages are less likely to be torn or crumpled or soiled. It is easy to handle, because it is compact and substantial. You can take it off the shelf quickly and, when you put it back, it keeps its position. You can tell one book from another, even when you are on the other side of the room, and consequently you don't have to hunt for the book you want. Besides, the titles of a bound book are usually plainer than those of an unbound book. And then a beautifully bound volume looks very attractive; nothing makes a room look better than the presence of neatly arranged, well-bound books.

LESSON 88

Write a theme on: —

THE BEST WAY TO STUDY

Think of this carefully. You yourself have doubtless tried many ways of studying. Some you have found good, others may have been total failures.

Which way do you seriously think productive of the best results? Give your plan first, and then explain its advantages. In preparing this theme, make a memorandum of all the points that seem to bear upon the subject. Arrange your reasons in the order that seems most effective, and cut out those points which on second thought seem to have little or nothing to do with the precise question, which is, of course, what definite advantages your plan has. You will not need, for example, to explain that study in general is useful, nor probably will you regard it worth while to tell the make of pencil you use, or whether your pen is sharp-pointed or stub.

Suppose you have concluded that it is beneficial to begin your work at the same time every day, and always to take up your studies in the same order, or perhaps, to take up first the hardest subject, whichever that may happen to be. What you should make clear is that such regularity produces definite advantages. Hold your mind to this point, and your theme will possess at least the virtue of unity of purpose, which is a great aid to clear exposition.

LESSON 89

Come to the class prepared to offer some explanation of five of the following subjects:—

1. The Various Ways of Reading a Book.
2. How to Hunt Rabbits.
3. What Constitutes Good Conversation.

4. The Meaning of the Term "Vantage" in Tennis.
5. How to Take Care of a Horse.
6. How to Take Care of a Furnace.
7. How to Keep Flowers Growing in Winter.
8. How to Learn to Swim.
9. How to Play Checkers.
10. How to Enjoy a Picture.
11. How to Read the Newspaper.
12. How to Get up a Picnic.

Do with these just as you did in Lesson 87; that is, prepare brief and well-arranged summaries, and with them before you, practice saying aloud the statements that seem to you to be called for. The summaries should be brought to the class, and at the teacher's option, they may be put upon the blackboard, as in Lesson 87.

LESSON 90

Write a theme on: —

KINDS OF BOOKS

This lesson is not meant to apply to such mechanical divisions as large or small, bound or unbound, but refers to the nature of the books themselves. You may go to work in the following way: —

Write down in a column all the kinds of books that you can recall, as, for instance, histories, dramas. Now think of each kind that you have put down, and see whether your division is sensible and satisfying. You have doubtless named stories. Do you mean long or

short? Is such a difference worth mentioning? Do books of travel and adventure constitute two classes or one? Unless you can make a clear distinction, a division is not worth while; but if you can say something different or interesting about each kind, the division is thoroughly worth making. You may think of a dozen or more kinds; certainly you should be able to mention six or eight, and you will probably find that you can group the kinds in larger divisions.

In writing your paper, state, if possible, your principle of division, that is, tell what decides you to divide the books as you do. If now you think of larger divisions of the subject, name them, subdividing them into their component parts. You should give three or four examples of each kind of book you refer to. If you have good examples, they will make your exposition clearer and stronger. If you have irrelevant examples, they will weaken your exposition. See to it, then, that your subject is properly divided and subdivided, and that you have good examples which prove the points that you wish them to prove.

LESSON 91

Prepare a talk of four minutes on one of the following subjects, which may be assigned you by the teacher, or, at the teacher's option, chosen by you: —

1. The Results of Cutting Down our Forests.
2. The Effect of Winter on Birds.

3. How the Seasons Affect Out-of-Door Sports.
4. What Constitutes a Good Circus?
5. What is the Purpose of Examinations?
6. In What Ways is Play Beneficial?

LESSON 92

Write a theme on the subject: —

Chairs

Collect your material as in Lesson 86. Will you find it necessary to say much about the uses of chairs? Are these uses too obvious or not? For instance, the use of a hall chair? Ought you to consider a dentist's chair? a barber's chair? Shall you include theater seats? Are benches and sofas to be considered? Can you define a chair? At this point, write a definition of a chair.

Does the definition you have just written include, or exclude, the seat of a swing, a saddle, the top board of a fence? What makes a chair comfortable? Why do some people tip back in some chairs? Have you a favorite kind of chair? Will it be worth while to mention it in this paper? What would be the effect if you were to exchange the chairs in two rooms?

The above questions are not stated in the order in which you can use them, nor does it follow that in your theme you must answer them all. You must make up your mind for yourself, after studying your material, what general divisions you will make of your subject.

LESSON 93

Tell what the following words and expressions mean. When you do not know the exact meaning of a word, look it up in a dictionary, and especially look it up if you "guess" that you know it, but are not sure about it. You are not likely to use a word that you are wholly unfamiliar with, but you are very likely to misuse badly a word of whose meaning you have a vague impression. A small dictionary will often give you only a synonym, and even a good dictionary may give but a literal definition which does not help you much, if the word happens to be used figuratively. In the latter case, try to understand the imagery involved.

In explaining these words and expressions, try to give equivalents in your own language, and also explain, when possible, the ideas that seem to be behind the expressions. As for instance, "He kept a stiff upper lip." This means he kept his courage and self-possession in the presence of difficulties; for when a person is afraid, or on the verge of tears, his lip may quiver with the emotion he cannot control.

1. Tedious.
2. Difficult situation.
3. Popular novel.
4. Flattering portrait.
5. He took it seriously.
6. A bank failure.
7. He was given to lying.

8. I yield the point.
9. He was prone to believe.
10. The point is well taken.
11. He looks through rose-colored spectacles.
12. The man has a comfortable income.
13. He could not contain himself.
14. He was beside himself.
15. That is beyond me.
16. They smoked the pipe of peace.
17. Castles in Spain.
18. The evil eye.
19. It was a critical moment.
20. He begged the question.

LESSON 94

Write a theme on: —

WHAT ARE THE REAL BENEFITS OF PLAY?

First of all, see if you understand the meaning of the title. There are two words of consequence in it, *benefits* and *play*, and the word *play* is for your purposes the word that you must first understand. What does the word involve?

You think of play most frequently as the opposite of work, but you also think of rest as the opposite of work. The difference between work and rest is in the matter of exertion, — activity and cessation of activity, — but play involves exertion, and hence we must elsewhere seek the difference between play and work. The difference is in the purpose of the exertion. Why does one play?

Now what does play include? Games, of course; but a child may play without playing a game. Now think of the different words that are sometimes used instead of play, — recreation, amusement, relaxation, entertainment, pleasure, sport, diversion, fun, frolic. These substitutes for the word will help you to see the various aspects of play. As you think about them they will also suggest to you some of the benefits, and perhaps also some of the detriments, that arise from playing.

Now what do you mean by a benefit? Broadly speaking, something that does a person good. Play is enjoyable, wholesome, exciting: are these benefits? Play takes up energy: is this a benefit? It takes up time: is this? Ask yourself as many questions as you can regarding the way you feel when you play. Have you noticed good and bad effects in your companions? Do mature people play much?

When you have made your memorandum of all that you have thought of, study it for a while and see if you can express in a sentence or two your chief idea on the subject. Next see in what order you can arrange your thoughts so as to bring out this idea most clearly. Do not try to say too much in your paper: the subject is large enough to fill many pages. When the main idea is clear in your mind, try to explain it in such a way as to make it equally clear to your classmates.

LESSON 95

1. The Purity of the Ballot.
2. The Struggle for Existence.
3. Senatorial Courtesy.
4. The Right of Self-Defense.
5. The Will of the People.
6. The Force of Habit.
7. Enthusiasm of Youth.
8. Inspiration of the Bible.

Come to the class prepared to explain the meaning of any four of the preceding expressions. You will not be asked to tell all you know, or may find out, about these subjects, but you will be expected to point out with reasonable accuracy the ground the expressions cover. For example, consider the expression: —

The Liberty of the Press.

It is not necessary to explain why you believe or do not believe in the liberty of the press. It is merely necessary to tell what the expression involves.

The press means the printing press, and, therefore, figuratively refers both to things printed and to persons that publish. The liberty of the press would therefore mean the freedom or privilege of persons to publish what they please. In our common usage, however, by the press we mean newspapers rather than books, editors rather than authors; and by liberty we mean not unrestricted license but freedom within the limits of good morals and perhaps of good taste. The liberty of the press, therefore, usually means the right of a newspaper to publish its news and opinions freely, provided they are not too offen-

sive to the people in general. To some people, however, the liberty of the press means absolute freedom to publish anything, no matter how repugnant.

Very obviously, this is a matter that might be argued at great length. It is sufficient at present to show what the expression means, because, as you have seen, it evidently requires explanation. Argument about expressions must be postponed until you are pretty sure you can tell what these expressions mean. This requires practice, — practice which you can have immediately by considering the expressions at the beginning of this lesson. If you can drill yourself to clear statement, you will have done much to make yourself later a convincing writer or speaker.

LESSON 96

Write a theme on: —

How Houses are Heated

You should know by this time what to do first, — that is, collect your material. Think of all the ways in which a house may be heated. Write them down; think about them; arrange them in proper order; see if they suggest any main idea that might perhaps serve as an opening sentence or paragraph, or as a concluding paragraph. Explain briefly the good points of the various methods. What may be said against them? Do you see any relation between methods of heating and the construction of houses?

LESSON 97

Come to the class prepared to explain how any three of the following games are played. If the class is large, the teacher may find it convenient to tell you which three you are to explain.

1. Baseball.
2. Football.
3. Tennis.
4. Leap Frog.
5. Basket Ball.
6. I Spy.
7. Prisoner's Base.
8. Blind Man's Buff.
9. Duck or Bowlder-on.
10. Whist.
11. Shinney.
12. Hopscotch.

The same game may have different names in different places. The teacher may therefore modify this list to suit local conditions.

The limit of your expositions should be four minutes each. Think very carefully about your answer, because you will find yourself inclined to tell altogether too much, to lay stress upon unimportant things, and therefore to give a confused account. Instead of thinking just how the game begins and then what happens next, think of the object of the game and then in what way the object is to be attained. In telling about baseball, for example, it will be better to tell what the bases are for than to say, "The second base is one hundred and twenty-seven feet and four inches from the home plate"; it is of more consequence to tell what a run is than to explain a double-play. Why?

LESSON 98

A young writer is sometimes as much disturbed by abundance of material as he is by the lack of something to say. Confronted with a larger subject, you may think of a good many things, but they are often unrelated, and, as a consequence, your written theme lacks continuity and proportion. Writing of this kind is never satisfying to the reader, and it is still less satisfying to the writer, who has spent his time and energy without adequate return.

Suppose, for instance, you had determined to write a theme on "Reading." If you did not stop to consider any particular aspect of the subject, you would probably put down the first thing that occurred to you. Then, one after another, you would write sentences, all bearing on the subject of "Reading," but not bearing upon one another. The result would be a succession of disjointed thoughts, all of them true, perhaps, but not explaining any one thing satisfactorily.

Now, on the other hand, instead of saying to yourself, "Can I say anything about Reading?" suppose you say, "Is there any view of this subject that I should like to explain?" Do you think, for example, that it is a good thing to read every day? That you may profitably take some light literature in connection with more serious books? That it is injurious to read late into the night? That books help you to

understand people better? That reading increases your knowledge of the world? That your reading at home may be as systematic as your class study? That reading is pleasant as well as profitable? That when you are studying history, historical novels are often a help? That reading aloud may be a pleasant accomplishment?

Now, as you see, each one of these aspects of "Reading" gives you a subject for at least one theme, and you can write your theme on the particular subject you choose much more easily than upon the general subject. Without doubt you will be able to think of other particular subjects under this general heading, "Reading," — either new subjects, or perhaps subdivisions of those already made. Try to add three or four more such subjects.

Bring to the class a theme upon some one aspect of—

READING

Now, as it happens, you will at present find it easier to think about your subject, if instead of making a statement out of it, you turn it into a question. For instance, instead of saying, "Reading Enlarges our Experience," try, "How does Reading Enlarge our Experience?"

Make a question out of the subject you have chosen and think what shall be your answer to this question. As hitherto, make a memorandum of the points you think of, arrange them in good order, and write your

theme. It will be much to your advantage, although not absolutely essential, if, after thinking of your question, you find that you have an answer which may be expressed in a single sentence. This is your general answer to the question, and it will need explanation If you make it your opening sentence and keep it in mind, your entire theme is likely to be well arranged.

LESSON 99

1. Studying.
2. Roads.
3. Conversation.
4. Ships.
5. Food.
6. Roses.

Take these general subjects, and draw from each of them at least six particular subjects, formulated as questions precisely in the way that was explained to you in the preceding lesson. See what each subject involves. Do not be satisfied with the first questions that come into your head, but make sure, so far as you can, that your subjects or questions deal with the most important, or the most interesting, aspects of the general subject. Your questions need not always contain the actual word which stands for the general subject: you may have noticed in the questions about reading that the word itself did not always occur.

Bring to the class your list of questions. At the teacher's option, there may be placed upon the blackboard, under the head of any general subject, a complete list of particular questions, drawn from the entire class. As each new subject is placed upon

the blackboard, it will be your task to say whether the question is really new or has already been stated in other words.

LESSON 100

Write an exposition of any one of the questions called forth during the recitation of Lesson 98. Make sure that you understand the subject thoroughly, and see whether you can improve the wording of your title, making it more explicit if necessary. Make an outline, and keep it in sight and in mind throughout. Now, as before, see whether your answer to the question can be summed up briefly and used as the beginning or the closing sentence. It will not, indeed, be amiss, if each member of the class begins his theme thus: —

TITLE — (State the question.)

Regarding this question, what I wish to say is this: — (State your answer; then go on to explain it.)

LESSON 101

Here are three general subjects: —

1. EDUCATION.
2. CHOICE OF A PROFESSION.
3. HOUSEKEEPING.

Take any one of these and draw from it at least three particular subjects or titles, preferably in question form.

Now, taking each one of these titles, outline on paper an exposition of the subject, just as you did in the preceding lesson. Your outline should contain enough to let any reader know what your explanation is going to be, and, as before, you should if possible get the gist of your explanation into one sentence. This sentence is the only one you need to write out at length; the rest of the outline may consist of separate words or phrases. Here, for instance, is an example of what you are to do.

General Subject: — TRAVEL.

Three particular subjects: —

1. Is Travel Beneficial?
2. When is a Good Time to Travel?
3. Is Travel Costly?

Outline of one particular subject: —

Travel is a benefit to any one who travels with an open mind.
Change from familiar scenes.
New faces.
New customs.
Scenery.
Pleasures.
Sight-seeing.
Knowing more of the world, therefore better able to judge things intelligently.
Prejudiced persons disposed to grumble.
See no good in strange things.
Return unimproved.

Make your three outlines in some such way as this, study them carefully, and come to the class prepared to discuss any point in any one of the outlines.

LESSON 102

Taking the general subject

BUSINESS

get from it a particular question. Make an outline, and write an exposition in accordance with the instructions you have already received.

LESSON 103

Good exposition has these characteristics: —

1. Exposition should be clear.
2. It should state the point at the outset.
3. It should be arranged in an orderly way.
4. Its transitions should be clear.
5. It should be comprehensive.
6. Where needed, it should give examples.
7. It should lay stress on important points.
8. It should omit unessential points.
9. It should be fair-minded, accurate, logical.
10. If at all long, it should summarize effectively.

Study the following specimens of exposition and tell whether they are successful examples of the form: —

In this book the author has aimed at popularity. He has felt sympathy with the many who have no time to read the large and comprehensive histories of the United States, and has tried tc give a well-written, clear, and justly proportioned account in a single volume. He has aimed to make an interesting book, too, one which shall eschew dry details, and deal with incidents of general or permanent importance. In the treatment of controverted topics, such as the Revolution, slavery, and the Civil War, he has earnestly sought impartiality. He modestly disclaims pretense of original scholarship, but has drawn freely on the best secondary material. . . . Whatever its shortcomings, it is the most notable attempt yet made to tell in moderate compass the whole story of American history.

— *The Nation*, vol. 79, 2036.

That man, I think, has had a liberal education, who has been so trained in youth that his body is the ready servant of his will, and does with ease and pleasure all the work that, as a mechanism, it is capable of; whose intellect is a clear, cold, logic engine, with all its parts of equal strength, and in smooth working order; ready, like a steam engine, to be turned to any kind of work, and spin the gossamers, as well as forge the anchors of the mind; whose mind is stored with a knowledge of the great and fundamental truths of Nature, and of the laws of her operations; one who, no stunted ascetic, is full of life and fire, but whose passions are trained to come to heel by a vigorous will, the servant of a tender conscience; who has learned to love all beauty, whether of Nature or of art, to hate all vileness, and to respect others as himself.

— Huxley, *A Liberal Education.*[1]

The one drawback to American hospitality is that it is apt to be too profuse. I have more than once had to offer a mild protest against being entertained by a hard-working brother

[1] From Huxley's *Essays*, reprinted by permission of D. Appleton & Company.

journalist on a scale that would have befitted a millionaire. The possibility of returning the compliment in kind affords the canny Scot but poor consolation. A dinner three times more lavish and expensive than you want is not sweetened by the thought that you may, in turn, give your host a dinner three times more expensive and lavish than *he* wants. Both parties, on this system, suffer in digestion and in pocket, while only Delmonico is the gainer. — WILLIAM ARCHER, *America.*

He [Goldsmith] was, indeed, emphatically a popular writer. For accurate research or grave disquisition he was not well qualified by nature or by education. He knew nothing accurately: his reading had been desultory; nor had he meditated deeply on what he had read. He had seen much of the world; but he had noticed and retained little more of what he had seen than some grotesque incidents and characters which had happened to strike his fancy. But though his mind was very scantily stored with materials, he used what materials he had in such a way as to produce a wonderful effect. There have been many greater writers, but perhaps no writer was ever more uniformly agreeable. His style was always pure and easy, and, on proper occasions, pointed and energetic. His narratives were always amusing, his descriptions always picturesque, his humor rich and joyous, yet not without an occasional tinge of amiable sadness. About everything he wrote, serious or sportive, there was a certain natural grace and decorum. . . .

— MACAULAY, *Oliver Goldsmith.*

Have you ever noticed, that as a rule, the students who do the least work seem to have the least time for themselves? They are always hurried, they "haven't time" to do outside reading, or to belong to literary societies; and they are always saying, "I've got a lot of work to do," and never, "I've just done all my work." They don't accomplish very much, however, and the little that they do seems to take up all their time

and energy. I think the difficulty is that they don't know how to study.

I know some students, of a different type, who have pretty regular hours for study, and who, in these hours, not merely work, but work hard. They gain a good deal by being methodical, but they gain still more by concentrating their attention on the matter in hand. Thus they save time, and the time saved is their own. So I sometimes think that the best students have the most time for themselves, after all.

I have at last found out how to be on time. I often used to be tardy in spite of my desperate efforts not to be. Sometimes I have gone without breakfast, and many times I have run all the way to school regardless of appearances or of digestion. My one idea was to be on time, and simple as the matter seems, it was to me one of the most difficult of things. But one day the thought struck me, "Why not be ahead of time?" I tried the plan, and found that it worked. Instead of trying to be in the schoolroom exactly at the appointed hour, I now try to be there five minutes before the hour. The result is that I never feel hurried, for the sense of having the five minutes' margin frees me from worry, and even if I have to walk fast once in a while, I have plenty of time to quiet down and cool off and begin the day's work calmly. Besides, on the two or three occasions when something unforeseen has delayed me, at home or on the way, my five minutes' margin has saved me. Accordingly, my advice to you is: Don't try to be just on time; give yourself a margin, — you'll find it pays.

Kate. What I never can, and never shall, understand, is why Gertrude Harris didn't go to Europe when she had the chance. Think of it! There was that money her aunt left to her to do as she pleased with, and she had been talking about Europe always, and everybody thought she would go, and instead of that, she stayed at home.

Janet. Well?

Kate. When any one asks her now when she is going to Europe, she only says, "I can't afford it." So that shows that she must have used the money for something else. She's too unselfish to spend it on herself without telling about it.

Janet. You are a real friend of hers, aren't you?

Kate. I hope so.

Janet. I know what she did with the money. It's not a secret, although Gertrude has never breathed a word. My father told me about it the other day. Last month he finished settling the estate of Gertrude's father and told me he thought I ought to know what one of my schoolmates had done.

Kate. Please tell me. I'll never tell any one.

Janet. You needn't keep still about it. Father said he'd be glad if I'd tell.

Kate. Go on.

Janet. When Gertrude's father died, he left enough ready money to pay all his debts except one of several hundred dollars. To settle this they would have had to mortgage their home. Now rather than have the property mortgaged, Gertrude went to father and insisted that he pay the debt with the money that she was intending to use for her trip to Europe.

Kate. No!

Janet. Father said he hoped they might arrange it in some other way; but Gertrude wouldn't listen to it. She wanted things straightened out so that her mother would have everything clear.

Kate. What did your father say?

Janet. He told Gertrude how brave she was, and she only answered, "There is nothing brave about it; it's the only thing I could do." And that's why she didn't go to Europe.

Kate. It seems to me she's a real heroine.

LESSON 104

Write an exposition upon any subject you please. Discuss something in which you are really interested.

ARGUMENTATION

LESSON 105

We are now to take up the subject of argumentation. This is really a phase of exposition. Exposition differs from argumentation, — that is to say, explaining differs from arguing, in just this respect: in exposition you explain what a subject means, and stop; while in argumentation you seek to show that your way of thinking is better than any other. Sometimes, of course, a clear exposition is also an absolute argument, — the facts speak for themselves; but in many cases, the facts, after they have been explained, seem to permit several courses of action, and naturally you may wish to make others approve the course that you advise. Briefly, then, exposition in general makes a question clear; argumentation in general gives reasons for taking one side of the question. For example, in the subject —

TREES

a question for exposition is —

WHAT ARE TREES?

and a question for argumentation is —

OUGHT SHADE TREES TO BE PLANTED CLOSE TO A DWELLING?

You cannot argue well unless you know how to explain: argument is exposition brought to bear on your side of the question.

Let us look at the following situation: —

After a slow night train had passed a station and had gone on a side track to let a fast train pass in the same direction, it was the operator's duty to watch for the signal that the slow train had been side-tracked, and thereupon to display a clear-track signal to the express train. The operator fell asleep on duty, did not see the slow train signal, and failed to show the signal, "clear track." As it happened, the brakeman of the slow train forgot to close the switch after his train had gone on the siding, yet he signaled to the operator that everything was all right. The fast train, which was scheduled to make no stop, approached at the rate of sixty miles an hour. The engineer perceived the absence of the clear-track signal, and brought the train to a standstill just before coming to the open switch. Had the operator been awake, he would have seen the signal of the slow train, he would have displayed the clear-track signal, the fast train would have turned at full speed into the side track, and would have collided with the standing train. A terrible loss of life was thus, as it happened, averted by the fact that the operator had gone to sleep on duty.

So much explains the situation, without taking sides. Now then, give an answer to this question:

OUGHT THE OPERATOR TO BE DISCHARGED?

It is a practical question, admitting discussion. Explain your reasons; or in other words, write an argument in favor of your decision. Don't explain the situation again; assume that your reader is in

possession of the facts, but is in doubt which side to take. Try to convince such a reader that your view is the right one.

LESSON 106

Prepare to give an oral statement, not exceeding four minutes, of your reasons for saying Yes or No to the following question: —

SHOULD NEWSPAPER READING BE ENCOURAGED?

You are not expected to be in possession of all the knowledge that this subject involves. It is fair, however, to assume that you will consider the matter, and give your reasons sincerely and temperately. First of all, consider what the question means. People read newspapers a great deal. Do you think it would be wise to read newspapers more or to read them less? You will probably say that it depends upon the way people read them. Well, how do people read them? Put in words, as clearly as you can, your answer to that question.

Now, should such reading as you have described be encouraged? In thinking about the subject, you will remember that newspapers deal with many subjects, little and great, that the information is sometimes accurate and sometimes inaccurate, and that in any event, newspapers are a necessity. But do we read newspapers too little? Do we read them too much? Be perfectly free to say what you think. Your argu-

mentation is tentative, — you won't settle questions, — but in time you may learn to argue to more purpose. Make a careful outline of the points on your side, and practice your brief argument several times.

LESSON 107

Write an argument in support of your answer to the following question: —

OUGHT WE TO HAVE SIX SCHOOL DAYS A WEEK?

This proposition needs no explanation. For some reason, there are usually but five school days in the week. When you have thought about your side of the case, try to think what may be said on the other side. There is no better way of making a good argument than by imagining what a strong opponent would say against you. Try to see whether all the reasons that you advance are good arguments. For example, it is not a good argument to say, "I don't want to come six days." But if you try to find the reasons for your likes or dislikes, you may often discover an argument. Remember, also, that a dignified argument carries more weight than a violent one, and that one good reason is worth more than several poor ones. Make up your mind whether you had better rest your case on one point or on several. If the former, you should take care to make it very clear and effective, for your whole case depends upon it.

LESSON 108

Prepare an oral argument of not more than four minutes on one of the following questions: —

IS FOOTBALL BENEFICIAL?

IS IT DESIRABLE THAT WOMEN SHOULD VOTE?

ARE STRIKES JUSTIFIABLE?

Do not, in this lesson, spend too much time in making a choice. On all of the questions you have some ideas, and none of the questions will you be able to treat exhaustively.

You will find it advantageous to put down in writing a brief statement of each reason; and your opening sentence, in such a brief argument, should declare your position. Thus —

I think that football is not beneficial. First, it takes up too much time. [Explain this.] My second reason is —. [Give it.] My third reason is —. [Give it.] And so on, giving your other reasons.

As in the previous lesson, keep in mind that a reason which sounds well to you, when stated by itself may seem very weak, if some one on the other side puts his arguments strongly. Try to avoid points of minor consequence, and stick to the question. When speaking in the class, you may, if necessary, consult your memorandum of reasons, but your speech will be more effective, if you are so familiar with your subject as to need no notes. But since your

whole argument is the important thing, you must make sure somehow that you do not omit a point through overconfidence.

LESSON 109

Probably the ideal question for argument would be one in which the two sides are almost equally balanced, where the reasons on each side seem plausible; but in actual life not only must we concern ourselves with questions upon which there may be a fair difference of opinion (such are questions regarding the tariff, municipal ownership, declarations of war, and, in general, all questions that divide men into two great parties), but far more frequently we must consider questions which, to a wise man, have but one side, — questions in which fact is not opposed to fact, but to prejudice, superstition, and ignorance.

In dealing with such questions argumentatively, even though you think the other side is totally wrong, you must present your reasons with as much care and courtesy as if the other side were as likely as you to be right. Let us consider some questions which have doubtless but one answer. Write an argument on either of the following subjects: —

OUGHT ONE TO SLEEP WITH THE BEDROOM WINDOW OPEN?

SHOULD A COMMUNITY ISOLATE CASES OF CONTAGIOUS DISEASE?

Choose your side of the question, and then make an outline of all the things that can be said against your view. Be as fair as you can in this matter. Remember that although the case seems clear to you, many persons, by their practice, show themselves to be on the other side. How are you going to convince these persons? Now answer these objections orally one by one. Do your reasons seem convincing? Can you do anything more than answer the objections? Have you any further reasons?

Now make an outline of your argument, trying to arrange your material effectively. In writing out your argument, be temperate rather than violent. End with some statement that seems to you not easily to be controverted.

LESSON 110

Ought we to Discourage Sports in which there is an Element of Danger?

Prepare an argument to be given orally on the above question. First make a list of eight or ten sports, waiving any close distinction between a sport and a game, and let us suppose that your list includes swimming, skating, football, and skipping the rope. Go through your list, asking yourself what are the chief dangers in each sport. As you think about the matter, do these dangers seem sufficient to warrant discouraging the sport? You may, perhaps, conclude

that one sport is so dangerous as to warrant its abolition, that in another the element of danger is so slight as almost to be negligible.

As you thus get further into your subject, your own belief in the matter will become clearer. Try to put this belief into the shape of some general proposition that you are willing to defend. Think of the reasons you can advance in support of this proposition. Think also what may be said against it, and consider your answers to these objections. Now make an outline, properly arranged, of your reasons. Your argument, when given in the class, should not exceed four minutes.

LESSON 111

Is it our Duty to be Cheerful?

Write an argument on this question. Think of the subject carefully before you choose your side. Think of the effect of cheerfulness upon others and upon the cheerful person himself. Think also how much is implied in the word *duty*. Not all desirable things are obligatory, but some of them are. For instance, there is an obligation upon us to be honest and truthful; there is not the same sort of obligation upon us to be wise and generous, however desirable this would be. What do you think about cheerfulness from this point of view? Now draw up your outline as hitherto and write your theme.

LESSON 112

Should Attendance at School be Compulsory?

Prepare an oral argument on this question. In some states there is a compulsory law, in other states not. Many persons are not convinced that there should be such a law. Can you say anything to convince them? On the other hand, feel perfectly free to argue on the negative side of the question, if the stronger reasons seem to you to be on that side.

It will be worth while, though not necessary, for you to consult some older person. Think about what he says, and then form your own opinion. Think of what would be the results, if the whole country were in agreement either for or against the proposition.

Make your outline as usual. Your speech in the class should not exceed three minutes.

LESSON 113

Ought there to be Freedom of the Press?

Write an argument on this question. First, read carefully what was said in Lesson 95. The subject as there explained offered possibilities of argument. This is the place to argue the question. It is often a good way, in preparing an argument, to make a parallel list of pros and cons. Draw a line down the

center of a sheet of paper, heading one column, FOR, and the other, AGAINST. Now briefly name all the reasons you can think of in favor of the proposition. Side by side with these, in the other column, write the objections that may be made against each affirmative reason, and add also other negative reasons, if such exist. Study the parallel columns carefully and see which side of the question convinces you.

In making your outline, change the order of the reasons, if you think best. Hand in your outline with the theme.

LESSON 114

OUGHT POORHOUSES TO BE MADE COMFORTABLE AND ATTRACTIVE?

DOES THE CITY BETTER PREPARE A YOUNG PERSON FOR LIFE THAN DOES THE COUNTRY?

Taking the above questions, make for each a list of pros and cons, in the manner of the preceding lesson. Have your lists as exhaustive as possible, and put your affirmative and negative arguments side by side so that the teacher may see at a glance all that you have to say on each particular point. Be prepared, when called upon, to make a clear statement of any point you have mentioned.

Some of these lists may be placed upon the blackboard at the teacher's option, and discussed by the class.

LESSON 115

Ought there to be Examinations?

Write an argument on this subject. Make a list of pros and cons, trying to think of each side of the question. Consider the purpose of the examination as well as the fact that it is a task, and then ask yourself whether this purpose is best fulfilled by an examination, and whether there may not be other ways of accomplishing the same result. It will not serve as a reason against examinations, that you merely dislike them; nor as a reason in their favor, that they are easy to you. Their purpose may or may not be a good one; they may or may not fulfill that purpose: these are the points for you to determine.

From your parallel list, make your usual outline. Hand in both the list and the outline with your theme.

LESSON 116

Should a Woman be Trained to Earn her Own Living?

Should there be a Property Qualification for Voters?

Prepare an oral argument on either of the above questions, making your parallel list and your outline, and bringing the latter to the class. These are ques-

tions about which you may profitably consult older people. After such consultation, try to determine whether the arguments you have heard are good ones. Sometimes a person who is on the right side of a question may give a very poor reason for his belief; and further, a very important reason may be merely touched upon and not explained. You must not depend too much on the views of others; you should listen to these views, and then you must do your own thinking. Indeed, if you feel so inclined, you will find it a most useful exercise to prepare a brief summary of the best argument you have heard, and after studying the summary, make the best argument you can on the other side.

The teacher will receive your outlines before the recitation begins and may call upon you to defend any point you have made.

LESSON 117

Is it Right to Give Food to Tramps?
Are Fashions in Dress Worth Following?

Write an argument on one of the above subjects. You will find that the questions are more significant than they seem to be at first thought and that it may not be an easy matter to choose your side. Draw up your parallel list, and consider closely each point for and against the proposition. Endeavor always to be fair-minded and to give due consideration to the

opposing arguments that seem to you strongest. It produces a bad effect when you use much space to refute a poor argument, or when you dismiss hastily a good argument made by your opponent.

LESSON 118

Good Roads

Prepare an oral argument upon some phase of this subject. That is to say, as in Lessons 98–99, think of what the subject means, and whether it may not be divided into a number of smaller subjects. After such consideration of the nature of the question, determine upon some statement concerning it that you feel ready to defend. Your statement may range from the general, as —

Roads should be Kept in Excellent Condition

to the particular, as —

It is Unwise to Macadamize ——— Road

(Insert the name of a certain road.)

No small part of the skill of a good writer or a good speaker lies in his ability to select his subject; he is careful not to deal with a subject beyond his power. And in like manner, it will be to your own advantage to learn to pick out of a general subject that part of it which best fits in with your own intellectual capacity. In the present subject that you are choosing,

you should try, on the one hand, not to get out of your depth, and, on the other hand, not to take so self-evident a proposition as would require no preparation on your part. Choose a subject about Good Roads that will force you to think a little in order to produce a convincing argument. If you cannot argue convincingly to yourself, then probably your proposition is too broad, and you should narrow it.

It will be easier for you to discuss the subject, and your conclusions will be fairer, if you keep in mind that there are other points of view than your own. The mere fact that you live in the country, or in a town, may seriously limit your treatment of this question. Try to look at the matter from all sides.

Make a parallel list and an outline, as hitherto, and bring the outline to the class. Be able to say what you have to say within three minutes. Outlines, at the teacher's option, may be placed upon the blackboard and discussed by the class.

LESSON 119

Condemnation of Private Property for Public Purposes

Write an argument in defense of some proposition chosen by yourself from the above subject. First, consider what the subject involves, — for example, the condemnation of houses on a plot of ground required for a government building, or of a strip of

land through which a railroad is to pass. Then consider the general principle involved, — that public needs take precedence over personal rights. Do you think that this principle is valid? Has a person ever a right to block the execution of a proposed change which is obviously a real improvement? When, out of a score of persons in practically the same position, only one man holds out against the improvement, is it fair to assume that he is right? Is it fair to assume that he is wrong? From these questions and from others that may occur to you as you consider the matter, you may, without great difficulty, draw up a statement that seems to you to be defensible.

Perhaps in making your parallel list of pros and cons you may find it necessary to narrow your subject, or you may find that you can defend an even larger proposition. In either event, reword your statement to fit your new needs. Outline, as always.

LESSON 120

Cheating in School Work
The Rights of the Pedestrian

Prepare an oral argument not to exceed three minutes upon a proposition drawn from either of the above subjects.

If you choose the first subject, you may handle it entirely from the student's point of view. That is to

say, consider the effect of cheating upon the student's character and the effect upon his classmates. What are the effects? Is there any remedy that can be applied by the students themselves, or ought the whole matter to be left to the teacher's close supervision? Have you ever heard cheating defended? When it is called by another name, to what degree does that alter the situation? In a school where cheating exists, who suffer most? Are good students affected? Is it cheating to make it possible for another person to hand in work that is not his own?

If you choose the second subject, ask yourself why roads exist, why they are kept in repair, what classes of persons may use the roads. To how much of the road do you think the foot-passenger should be legally entitled? Do you think there should be a difference in the pedestrian rights inside and outside the limits of a city?

LESSON 121

The Value of a High School Education

Suppose that a friend of yours is wondering whether he shall leave high school and accept a small position, although his parents are willing to let him graduate if he wishes to remain. Write a letter to him, either justifying his action or showing him that he is making a mistake. In either case, you are writing an argument upon a proposition drawn from the subject, "The Value of a High

School Education," but you are addressing it to an individual instead of to a general audience. You must consider the pros and cons; you must get your reasons in the right order; and more than this, you must state your reasons in the way that you feel will be acceptable. It is not enough that you think you are right; you want your friend to agree with you and to follow your advice. If it is more natural to you to use colloquial language, do so. Let him see that you sympathize with him and are arguing because you are convinced that you are right. When you have finished your argument, read it over, asking yourself, "If I were in my friend's position, would this argument convince me?" If not, do you think it would convince your friend?

LESSON 122

1. Reading.
2. Athletic Teams.
3. Killing Time.
4. Class Spirit.

Prepare an oral argument, not to exceed three minutes, upon a proposition drawn from one of the above subjects and addressed to the members of your class. Prepare yourself as hitherto, remembering in addition that you are trying to make your friends think as you do. In return for the attention they are going to give you, they have a right to expect that you are not going to waste their time, but will give them sensible opinions, carefully thought out and well arranged.

Joking remarks should not be forced into your talk, but need not be avoided if they occur naturally and are in good taste.

LESSON 123

VACATION

Write an argument — a letter, if you like — upon a proposition drawn from the above subject. Your argument should be directed to some particular person — any one you choose — and may concern any aspect of vacation. You have a wide range here, and it will be best for you to think of a number of people to whom you might address an argument about vacation, — from the person who is opposed to any vacation, to the person who wants nothing else. You may, if you wish, deal with any vacation project you have in mind, if the project involves argument before it can be carried out.

LESSON 124

Narration Description Exposition Argumentation	is more valuable than	Argumentation. Exposition. Description. Narration.

Choose the form of discourse which you think most valuable, and prepare an argument showing why it is better than the form which you think least valuable. Your oral argument should be limited to four minutes.

LESSON 125

After hearing the arguments in the preceding recitation, write an argument upon any aspect of the general question, which was, to restate it briefly —

THE RELATIVE VALUE OF FORMS OF DISCOURSE

LESSON 126

Good argumentation, you may be reminded, is good exposition brought to bear on your side of the case, and should have all the qualities of good exposition, as stated on p. 158. The following special points may be noted: —

1. Argumentation should convince the understanding.
2. It should state its position clearly, at the outset.
3. It should be even-tempered.
4. It should prove its statements.
5. It should use authorities where needed.
6. It should use familiar examples.
7. It should state the opposite side fairly.
8. Its conclusions should not state more than has been proved.

Study the following arguments and determine their validity: —

CAN WE CONTROL THE COLONIES BY FORCE?

First, Sir, permit me to observe, that the use of force alone is but *temporary*. It may subdue for the moment; but it does

not remove the necessity of subduing again; and a nation is not governed, which is perpetually to be conquered.

My next objection is its *uncertainty*. Terror is not always the effect of force; and an armament is not a victory. If you do not succeed, you are without resource; for, conciliation failing, force remains; but, force failing, no further hope of reconciliation is left. Power and authority are sometimes bought by kindness; but they can never be begged as alms by an impoverished and defeated violence.

A further objection to force is, that you *impair the object* by your very endeavors to preserve it. The thing you fought for is not the thing which you recover; but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than *whole America*. I do not choose to consume its strength along with our own; because in all parts it is the British strength that I consume. I do not choose to be caught by a foreign enemy at the end of this exhausting conflict; and still less in the midst of it. I may escape; but I can make no insurance against such an event. Let me add, that I do not choose wholly to break the American spirit; because it is the spirit that has made the country.

Lastly, we have no sort of *experience* in favor of force as an instrument in the rule of our colonies. Their growth and their utility has been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so. But we know if feeling is evidence, that our fault was more tolerable than our attempt to mend it; and our sin far more salutary than our penitence.

These, Sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated.

— BURKE, *Conciliation with America.*

Let us endeavor to comprehend in all its magnitude, and to feel in all its importance, the part assigned to us in the great

drama of human affairs. We are placed at the head of the system of representative and popular governments. Thus far our example shows that such governments are compatible, not only with respectability and power, but with repose, with peace, with security of personal rights, with good laws, and a just administration.

We are not propagandists. Wherever other systems are preferred, either as being thought better in themselves, or as better suited to existing conditions, we leave the preference to be enjoyed. Our history hitherto proves, however, that the popular form is practicable, and with wisdom and knowledge men may govern themselves; and the duty incumbent on us is to preserve the consistency of this cheering example, and take care that nothing may weaken its authority with the world. If, in our case, the representative system ultimately fail, popular governments must be pronounced impossible. No combination of circumstances more favorable to the experiment can ever be expected to occur. The last hopes of mankind, therefore, rest with us; and if it should be proclaimed that our example had become an argument against the experiment, the knell of popular liberty would be sounded throughout the earth.

— WEBSTER, *Bunker Hill Monument.*

If ignorance and corruption and intrigue control the primary meeting, and manage the convention, and dictate the nomination, the fault is in the honest and intelligent workshop and office, in the library and the parlor, in the church and the school. . . . While good men sit at home, not knowing that there is anything to be done, nor caring to know; cultivating a feeling that politics are tiresome and dirty, and politicians, vulgar bullies and bravoes; half persuaded that a republic is the contemptible rule of a mob, and secretly longing for a splendid and vigorous despotism — then remember it is not a government mastered by ignorance, it is a government betrayed by intelligence; it is not the victory of the slums, it is the

surrender of the schools; it is not that bad men are brave, but that good men are infidels and cowards.

—G. W. CURTIS, *The Public Duty of Educated Men.*[1]

My paramount object in this struggle is to save the Union, and is not either to save or to destroy slavery. If I could save the Union without freeing any slaves, I would do it; and if I could save it by freeing all the slaves, I would do it; and if I could save it by freeing some and leaving others alone, I would also do that. What I do about slavery and the colored race, I do because I believe it helps to save the Union; and what I forbear, I forbear because I do not believe it would help to save the Union. I shall do less whenever I shall believe what I am doing hurts the cause, and I shall do more whenever I shall believe doing more will help the cause. I shall try to correct errors when shown to be errors, and I shall adopt new views so fast as they shall appear to be true views.

I have here stated my purpose according to my view of official duty; and I intend no modification of my oft-expressed personal wish that all men everywhere could be free.

—ABRAHAM LINCOLN, *Letter to Greeley*, Aug. 22, 1862.

EXECUTIVE MANSION, WASHINGTON, February 3, 1862.

MAJOR-GENERAL MCCLELLAN:

MY DEAR SIR: You and I have distinct and different plans for a movement of the army of the Potomac — yours to be down the Chesapeake, up the Rappahannock to Urbana, and across land to the terminus of the railroad on the York River; mine to move directly to a point on the railroad southwest of Manassas.

If you will give me satisfactory answers to the following questions, I shall gladly yield my plan to yours.

First. Does not your plan involve a greatly larger expenditure of time and money than mine?

[1] Reprinted by permission of Harper & Brothers.

Second. Wherein is a victory more certain by your plan than mine?

Third. Wherein is a victory more valuable by your plan than mine?

Fourth. In fact, would it not be less valuable in this, that it would break no great line of the enemy's communications, while mine would?

Fifth. In case of a disaster, would not a retreat be more difficult by your plan than mine?

Yours truly,

ABRAHAM LINCOLN.

ARE LITERARY SOCIETIES BENEFICIAL?

Henry. Well, if you want me to join, suppose you tell me some of the real benefits of a literary society.

Max. The benefits are obvious. You get an acquaintance with literature, and invaluable drill in speaking, and the best sort of friendly association. Isn't that enough?

Henry. Certainly it is, if it's true.

Max. Of course it's true. What makes you stand on the other side of the question?

Henry. I'm not on the other side of the question; I'm ready to be convinced. But mere assertions don't convince me.

Max. I am a member of a literary society, and I ought to know all about it.

Henry. That's no argument. I am a member of a geometry class, and I ought to know all about it, but I don't. And the teacher won't accept any proposition that I can't prove.

Max. Well, since it is a literary society, you get acquainted with literature.

Henry. That doesn't follow. How do you get acquainted with literature?

Max. In the first place, everybody has to prepare a paper on some piece of literature, regularly.

Henry. Once a year?

Max. Once a month; and these papers have to be original. You must do your own reading, and your own thinking, and get no assistance in your writing. That forces you to get some acquaintance with literature.

Henry. It does if you have the right subjects. Suppose a fellow writes a paper about some cheap detective story?

Max. He can't; he's not allowed to.

Henry. What stops him?

Max. The programme's made out by Mr. Blank, who is a literary authority.

Henry. Does he understand boys?

Max. He used to be one.

Henry. Tell me about the other advantages of belonging to your society.

Max. I said that you got an invaluable drill in speaking.

Henry. Invaluable!

Max. Well, very great, then. Each paper is discussed by all the members, and the writer has to defend his position, if it is attacked. Of course, that compels you to be sure of your statements before you present them, and it forces you to think quickly, and argue clearly, when some one makes an unexpected objection. And when you are one of the listeners, it makes you want to point out the things that haven't convinced you.

Henry. All right. What else?

Max. Do you want me to prove that it is a good thing for all of us fellows to be together?

Henry. Perhaps you could, and perhaps you couldn't. Anyway, I won't ask you.

Max. Are you convinced on the whole proposition then?

Henry. You haven't proved that you cannot get all these things just as well somewhere else. Doesn't the class in English do the same thing?

Max. Partly, of course; but there is a difference between

a class and a club. In a literary society, we are all on the same level, and we help ourselves instead of having some one else help us; and that's worth a great deal. Have you any other objections?

Henry. One. Is this acquaintance with literature and readiness in speaking a good thing, after all?

Max. I won't argue that with you; it would take too long. If you don't believe in those things, I fear you wouldn't care to join. But what do you say?

Henry. I say, All right. In fact, that's what I said to Albert this morning when he gave me the same invitation that you did.

Max. So you've just been wasting my time?

Henry. You haven't been wasting your time. Both of us need practice in arguing.

That Tickell should have been guilty of a villany seems to us highly improbable. That Addison should have been guilty of a villany seems to us highly improbable. But that these two men should have conspired together to commit a villany seems to us improbable in a tenfold degree. . . .

We do not accuse Pope of bringing an accusation which he knew to be false. We have not the smallest doubt that he believed it to be true; and the evidence on which he believed it he found in his own bad heart. His own life was one long series of tricks, as mean and as malicious as that of which he suspected Addison and Tickell. He was all stiletto and mask. To injure, to insult, and to save himself from the consequences of injury and insult by lying and equivocating, was the habit of his life. He published a lampoon on the Duke of Chandos; he was taxed with it, and he lied and equivocated. He published a lampoon on Aaron Hill; he was taxed with it, and he lied and equivocated. He published a still fouler lampoon on Lady Mary Wortley Montagu; he was taxed with it, and he

lied with more than usual effrontery and vehemence. He puffed himself and abused his enemies under feigned names. He robbed himself of his own letters, and then raised the hue and cry after them. Besides his frauds of malignity, of fear, of interest, and of vanity, there were frauds which he seems to have committed from love of fraud alone. He had a habit of stratagem, a pleasure in outwitting all who came near him. Whatever his object might be, the indirect road to it was that which he preferred. For Bolingbroke Pope undoubtedly felt as much love and veneration as it was in his nature to feel for any human being. Yet Pope was scarcely dead when it was discovered that, from no motive except the mere love of artifice, he had been guilty of an act of gross perfidy to Bolingbroke.

Nothing was more natural than that such a man as this should attribute to others that which he felt within himself. A plain, probable, coherent explanation is frankly given to him. He is certain that it is all a romance. A line of conduct scrupulously fair, and even friendly, is pursued towards him. He is convinced that it is merely a cover for a vile intrigue by which he is to be disgraced and ruined. It is vain to ask him for proofs. He has none, and wants none, except those which he carries in his own bosom.

— T. B. MACAULAY, *Life and Writings of Addison.*

LESSON 127

Write an argument on any subject you please, choosing something in which you are really interested.

NOTES

BELOW will be found a number of alternative subjects, which may be assigned to the student, in place of the regular subjects, whenever such substitution seems desirable to the teacher. Occasionally a class is better off for not following too closely the work of the class of the preceding year; and now and then local conditions may make the alternative subjects more effective than the others, either for the whole class, or for a few members of it. Whenever, also, some lesson needs to be especially emphasized to meet the needs of the class, the alternative subjects may be used in addition to the regular subjects. The other notes are self-explanatory: they are, in the main, forms and rules whose inclusion in the Lessons would have seemed an interruption.

Lesson 1

Make up a short story, using the four details in any one of these groups: —

A.	*B.*	*C.*
A cat.	Two chickens.	A girl.
A street car.	Two back yards.	A bicycle.
A conductor.	Two boys.	A load of coal.
A woman.	A high fence.	A hill.

Lesson 2

This lesson should be repeated several times in the first few weeks, especially on the days when no theme is required. If necessary, subjects like the following may be used as alternatives: —

1. A Dream I Remember.
2. My Grandfather's Favorite Story.
3. Their First Quarrel.
4. Getting Acquainted with a Bulldog.

How to Stand and to Speak

You will please your listeners most if your position is easy and trim. When you practice your talk, stand straight, with feet together, arms hanging at the side, and head erect. This position will be easy if you remember to get your weight forward. Before you begin to speak, put your heels together and rise on your toes; stand there a moment and then drop the heels slowly, keeping the weight poised on the balls of the feet. Then stand still. Of course, if you had to talk for ten minutes or more, you might want to change your position, but for a short speech this is unnecessary. Don't put your hands in your pockets, or behind you, or in front. Let them hang at your sides. It may feel odd to you at first, but it looks better to the other people than any other position.

You will talk more plainly and easily if you take some care about your breathing, as one does in singing. Take a long breath before each sentence. Don't try to fill the upper part of the chest, — that will look after itself, — but draw the air down as deep into the lungs as you can. If the sentence is short, not more than ten words or so, speak it all in one breath. If

it is a long sentence, take a breath before every clause. In this way, without speaking loudly, you will talk distinctly and steadily, so that people will understand every word. You will have to talk slowly at first, but after a little practice you can take a deep breath quickly and talk as fast as necessary. Good speakers nearly always talk rather slowly.

Finally, look your listeners straight in the eye. You are telling the story to *them*; you want them to understand and like it. If you look out of the window, or up at the ceiling, or down on the floor, you are not likely to hold their attention. If you remember this in your practice and watch the furniture and the pictures in the room as if they were people, you will probably talk more interestingly to the real audience.

Lesson 3

In writing a short story, use the four details in any one of the following groups: —

A. A string of beads.
A crow.
A house-maid.
A party.

B. Christmas season.
A child.
A street-car.
A cripple.

C. A monkey.
An organ-grinder.
A little boy.
A cross mother.

D. A baby.
A bath-tub.
Photographs.
A sister.

Lesson 4

The principal parts of the following verbs should be committed to memory: —

Infinitive	Present 3d person	Past	Perfect Participle (used with has and had)
to lie, to recline (intrans.)	lies	lay	lain
to lay, to place (trans.)	lays	laid	laid
to sit (intrans.)	sits	sat	sat
to set (trans.)	sets	set	set
to read	reads	read	read
to lead	leads	led	led
to plead	pleads	pleaded	pleaded
to begin	begins	began	begun
to climb	climbs	climbed	climbed
to come	comes	came	come
to do	does	did	done
to go	goes	went	gone
to hear	hears	heard	heard
to blow	blows	blew	blown
to bring	brings	brought	brought
to burst	bursts	burst	burst (*not* bursted)
to drink	drinks	drank	drunk
to drive	drives	drove	driven
to draw	draws	drew	drawn
to eat	eats	ate or eat (ĕt)	eaten
to fall	falls	fell	fallen
to freeze	freezes	froze	frozen
to get	gets	got	got (*not* gotten)
to hide	hides	hid	hidden
to ride	rides	rode	ridden
to ring	rings	rang	rung
to run	runs	ran	run

Infinitive	Present 3d person	Past	Perfect Participle (used with has and had)
to sing	sings	sang	sung
to spring	springs	sprang	sprung
to swim	swims	swam or swum	swum
to swing	swings	swung	swung
to throw	throws	threw	thrown
to wear	wears	wore	worn
to write	writes	wrote	written

Lesson 5

Write a short story about any one of the following subjects: —

1. My First Day in High School.
2. The Baby of the House.
3. Trials of a Freshman.
4. My First Visit to a Dentist.
5. Why I was Tardy.
6. The most Ungrateful Dog I ever Saw.
7. The Sad Fate of a Wayward Chicken.
8. My First and Last Smoke.
9. Getting Homesick.
10. The Soliloquy of a School Mouse.

Lesson 6

At the end of the Notes you will find a list of words frequently misspelled. The teacher may assign you some of these words to study. When writing an essay at home, it will be easy to refer to this book for spelling, but pronunciation and definition you must get from the dictionary. Comments on punctuation you will find on pp. 25–27 and 198 of this book.

Write out the following sentences, changing the conversational part to first person, and inserting the correct marks of punctuation: —

1. The man looked surprised and exclaimed that he did not think any one should hesitate to act under such conditions

2. Mary smilingly remarked that she thought she could induce her father to let her go to the party

3. They asserted that they had worked hard for what they had received and they did not intend that some one else should supplant them

4. They asked if they might not come over and join in the game

5. All of them exclaimed in concert what a jolly good time they would have at the picnic

6. He asked the men if they would wait until he could tell them his story

7. The speaker concluded by saying that if in the early days Patrick Henrys give me liberty or give me death awakened a responsive chord in the hearts of all true Americans then how dearly should this same sentiment be cherished by them the descendants of these early patriots

8. George answered that he was pleased with the way the boys played the game

9. Mary said that her mother had often remarked that too many cooks spoil the broth but yet her mother was glad to have all her children assist in the housework

10. Morton told the men that they should be pleased with the outcome of their difficulty it does not pay to give up too soon

11. John replied that his uncle said the scheme is impossible

The teacher may very profitably dictate a page, preferably from a story containing conversation, and have the pupils insert the proper punctuation.

Lesson 7

This lesson may be repeated frequently.

Lesson 8

Here is a list of words frequently mispronounced and sometimes misspelled. Study them carefully.

abdomen
accidentally
across
address
again
alias
apparatus
Arctic
athletics
bicycle
biography
calm
cartridge
casualty
cemetery
children
chimney
column
contradict
creek
cruel
deaf
despicable
diphtheria
elm
extra
favorite
February
figure
finance
genealogy
geography
God
guardian
hearth
heinous
history
hospitable
incomparable
inquiry
insect
interesting
introduce
inventory
irrevocable
Italian
just
kept
lamentable
legislature
library
lightning
literature
mediæval
mineralogy
mischievous
often
orange
Palestine
partner
pathos
peremptory
perform
pretty
really
recess
recognize
rinse
ruffian
sleet
specialty
status
sword
thought
to-morrow
tremendous
vindictive
was
what
when
where
why
yeast
zoölogy

Lesson 9

Write a story, using the four details of any of the following groups: —

A. An Italian girl.
An American girl.
A violin.
A runaway.

B. A horse.
A girl.
A pond.
An automobile.

C. A small boy.
A boat.
A dog.
Water lilies.

D. A robber.
A policeman.
A telephone.
A girl.

Lesson 10

Here is a selection to be read carefully for its punctuation. The teacher may ask you to close your books and take down the extract, from dictation, reproducing the punctuation. Especially observe the use of the semicolons and the colons. The commas, periods, exclamation marks, and question marks should give you little trouble.

But the time was now approaching for the mighty experiment. . . . The fifth morning of that year was fixed for the fatal day when the fortunes and happiness of a whole nation were to be put upon the hazard of a dicer's throw; and as yet that nation was in profound ignorance of the whole plan. The khan, such was the kindness of his nature, could not bring himself to make the revelation so urgently required. It was clear, however, that this could not be delayed; and Zebek-Dorchi took the task willingly upon himself. But where or how should this notification be made, so as to exclude Russian hearers? After some deliberation the following plan was adopted: — Couriers, it was contrived, should arrive in furious

haste, one upon the heels of another, reporting a sudden inroad of the Kirghises and Bashkirs upon the Kalmuck lands at a point distant about one hundred and twenty miles. Thither, all the Kalmuck families, according to immemorial custom, were required to send a separate representative; and there, accordingly, within three days, all appeared. The distance, the solitary ground appointed for the rendezvous, the rapidity of the march, all tended to make it almost certain that no Russian could be present. Zebek-Dorchi then came forward. He did not waste many words upon rhetoric. He unfurled an immense sheet of parchment, visible from the outermost distance at which any of this vast crowd could stand. The total number amounted to eighty thousand: all saw, and many heard. They were told of the oppressions of Russia; of her pride and haughty disdain, evidenced towards them by a thousand acts; of her contempt for their religion; of her determination to reduce them to absolute slavery; of the preliminary measures she had already taken by erecting forts upon many of the great rivers in their neighborhood; of the ulterior intentions she thus announced to circumscribe their pastoral lands, until they would all be obliged to renounce their flocks and to collect in towns like Sarepta, there to pursue mechanical and servile trades of shoemaker, tailor, and weaver, such as the freeborn Tartar had always disdained.

—De Quincey, *Revolt of the Tartars.*

Punctuation is less readily learned by the study of rules than by one's own practice and close observation of the practice of others as shown in print. To give specific rules covering all usage would be to confuse the young writer, all the more since usage is not absolutely fixed. The following comments seek merely to offer some guidance in a matter in which common sense is the main factor:—

1. The period is used to denote the completion of a thought, and is therefore used after all declarative sentences and after many imperative ones. It is also used to denote abbreviations.

2. Colons and semicolons denote important pauses within the sentence. The colon is used when the first part of the sentence states a fact and the latter part illustrates the fact; when the first part names a class and the latter part names individuals of the class; when it divides a balanced sentence, and when a quotation or statement of some length is to follow. In the last case, a dash is often used with the colon. For examples, see Lesson 10, p. 27.

3. The semicolon is used when the sentence is composed of two or three parts of practically the same value and construction. This also applies when the sentence is divided by a colon into two main parts, and either part subdivided. For examples, see Lesson 10, p. 27.

4. The use of exclamation marks, question marks, and quotation marks is sufficiently indicated by their names. A quotation within a quotation is set off by single quotation marks.

5. The dash denotes a break in the continuity of the thought or of the expression.

6. The use of the comma can be learned only by practice. The simplest rule that can be given is to insert a comma if the sentence seems obscure without it.

Lesson 11

Write a story, using all the details in any one of the following groups: —

A. A young man.
A railway station.
A baby.
A distracted mother.

B. An invalid.
A little girl.
Roses.
A book.

C. A woman.
A lively puppy.
A friend.
A piece of string.

Lesson 12

Make the following sentences more forcible by adding, where needed, adjectives, adverbs, and relative clauses, and by substituting, when possible, more vivid verbs: —

1. When the mother refused, the boy walked out of the room.
2. The released prisoner left the court room.
3. The fellows came into the office and told George that the team had won.
4. John disobeyed and had to remain at home, and so missed the skating.
5. When the whistle blew, the workmen left the shovels and went to the house.

Lesson 13

The following theme has many faults. Rewrite it, correcting mistakes, and, especially, changing the sentence structure when needed.

Having about decided to enter college, and my parents being willing, one bright morning saw me on the train. I was eager to enter upon my duties and opportunities. The train went rapidly. It flew past houses and villages and farms. It brought me nearer my destination. A junction was reached. There a young man asked me, "Are you going to —— college?" "Yes," I said. "So am I," he said. "I am a student there," said he.

Thus talking, I was told by him of the character of the college, and its teachers, and its students, and its customs. My new friend seemed to be a very sensible fellow. I thought if all students were like him, an enjoyable time would be had by me at that college, and so it proved. The train stopped. Friendly hands were extended to me. They were introduced by my new friend. I was made welcome at once.

Being driven to a room in a cab, I rented it for three months. Next came a boarding-house. Taking my friend's advice I ate where he did. Three dollars a week was the rate. Required to be paid in advance.

These matters being arranged, to be admitted to college was the next article on the program. This was speedily accomplished. My credentials being satisfactory, and I having brought a letter to the President from our minister, they having been to college together. And now work was ready to be attended to by me. I made up my mind to do the best I could, and I went to my first recitation, glad that my chance had come.

Lesson 14

Rewrite the following sentences. Break up the participial construction by the use of clauses. Endeavor to express the ideas in the best possible form.

1. Running across the street, the trolley just missed him.
2. Leaving this subject, the next point must be considered.

3. Objecting strongly to his argument, nothing, however, was said in reply.

4. Coming rapidly down the street, the church tower was clearly seen.

5. On looking through his papers, the mortgage was found.

6. Loitering by the way, and occasionally stopping to skip the rope, the old judge saw his two granddaughters.

7. Having debated this subject, and being about to finish a paper upon it, I feel entitled to speak.

8. I agree with you, being convinced by your argument having been expressed so clearly.

9. I am satisfied that his record will be good, having last year been one of our best students.

10. Our plan being simple, deserved a hearing.

In the following narrative, the word *and* is used too often. When should it be retained? When omitted? Sometimes the omission of *and* will necessitate a reconstruction of the sentence.

I sat down at my desk and determined to study and found that my lessons were going to be hard. I began on my algebra and made fair progress and then some one knocked at the door. I said, "Come in," and my friend entered and sat down and began to talk to me and to persuade me to join him in a walk and I consented. And we had a very pleasant time. And what was best about it was the fact that the walk refreshed me and I found that I could study better and I finished my work by the time that I had expected to finish it and I had my walk besides and so everything was all right.

In the following story, notice the bad effect of too frequent use of the passive voice. Rewrite the story, changing the passive to the active whenever the change will be an improvement.

The day was thought by us to be an ideal one for the picnic, and, at the appointed time, we were gathered together at the schoolhouse door. Several baskets had been filled, by willing hands, with good things to eat. Hammocks, and books, and games had been provided, and when the buckboard was drawn before the door by four prancing horses, every one of us was ready for the outing to begin. The girls were helped to their seats, — no help was needed even by the smallest boy, — the whip was cracked, and off we went. On the way, songs were sung, stories were told, jokes were made, and gay conversation was indulged in by every one.

At last the place was reached where the woods were to be entered. On a stone near the great gate a barefoot boy was seated. He was hailed by all of us and was asked to open the gate, but no reply was made to our cheerful greeting and simple request. As the wagon was brought to a standstill, the boy was stared at curiously by all of us. Such an unhappy look was seen on his face that all of our gayety was brought to a sudden conclusion. Laughter seemed out of place when tears were seen in his eyes.

"What's the matter, sonny?" was asked him.

"Nothing," was the reply, and his face was turned away.

The seat by the driver was left by the leader of our party, and once more the question was asked by him, "What's the matter, little fellow?"

"Nothin', just hungry."

"Haven't you had any breakfast?"

"No, nor supper last night."

"Why not?"

"Nothin' to eat in the house," was the reply made.

"Where do you live?"

"Down that way," and the direction was pointed out.

The face of our leader was turned to us: "What do you say? Shall we investigate?" And a hearty assent was our answer to his question.

In a few minutes the house was reached, and a scene of misery was before us. The mother was seen vainly trying to comfort three or four little children, who were heard sobbing as the room was entered by us.

"What can we do for you?" was asked.

"Can you give these poor children anything to eat? We've had hard luck; my husband is looking for work, and won't be back till night."

Description of our feeling is not needed. Quicker than it takes to tell it, our largest basket was brought into the cottage, its contents were placed upon the rickety table, and a hearty invitation was given by us to help themselves.

We were driven away, well aware that some of our favorite dainties had been given up, but conscious of the satisfaction of knowing that distress had been relieved. It was the best picnic that had ever been enjoyed by our school.

Lesson 15

To the three details in the first column, add one from the second, and with these construct a story: —

A little girl.	A church.
A doll.	A wharf.
A dog.	A school building.

Do likewise with these groups: —

A city boy.	A woman.
A country cousin.	A horse.
A beehive.	A dog.

Lesson 16

Simple Futurity

Singular	Plural
I shall go	We shall go
You will go	You will go
(She, It) He will go	They will go

Determination

I will go	We will go
You shall go	You shall go
(She, It) He shall go	They shall go

Below is an unpunctuated selection from Scott's *Quentin Durward*. Copy it carefully, inserting the necessary marks of punctuation.

By your leave Sir Knight said Quentin who could not brook the menacing tone in which this advice was given I will first see whom I have had to do with and learn who is to answer for the death of my comrade that shalt thou never live to know or to tell answered the knight nay if thou *wilt* have it for Quentin now drew his sword and advanced on him take it with a vengeance so saying he dealt the Scot such a blow on the helmet as till that moment though bred where good blows were plenty he had only read of in romance it descended like a thunderbolt beating down the guard which the young soldier had raised to protect his head and reaching his helmet of proof cut it through so far as to touch his hair but without farther injury while Durward dizzy stunned and beat down on one knee was for an instant at the mercy of the knight had it pleased him to second his blow but compassion for Quentin's youth or admiration of his courage or a generous love of fair play made him withhold from taking such advantage while Durward collecting himself sprang up and attacked his antagonist with the energy of one determined to conquer or die and at the same time with the presence of mind necessary for fighting the quarrel out to the best advantage resolved not again to expose himself to such dreadful blows as he had just sustained he employed the advantage of superior agility increased by the comparative lightness of his armor to harass his antagonist by traversing on all sides with a suddenness of motion and rapidity of attack against which the knight in his heavy panoply found it difficult to defend himself without much fatigue.

Lesson 17

Tell stories, using the following beginnings and endings: —

1. One autumn day, about three years ago, as I was watching several boys of my own size playing football, I conceived the brilliant idea that I could play the game as well as any of them.----------
---

---When I opened my eyes, I beheld all my friends bending over me.

2. My cousin, who had just come home from college, suggested that we dig into an Indian mound.----------
---

---The old farmer smiled: "I could have told you that, yesterday morning, but I knew you boys needed exercise."

3. Mr. Dooley was a full-blooded Maltese, long and lanky with an eager expression of countenance.----------
---

---His tail was broken.

Lesson 18

At any time the teacher may make an extra lesson by requiring a corrected theme to be rewritten carefully. See Lessons 14 and 18.

Lesson 19

Write a story which illustrates one of these proverbs: —

1. The darkest hour is just before dawn.
2. Penny wise and pound foolish.

3. Let a sleeping dog lie.
4. A barking dog never bites.
5. Don't cry over spilled milk.
6. All that glitters is not gold.
7. Discretion is the better part of valor.
8. Fools rush in where angels fear to tread.
9. Make hay while the sun shines.
10. It is an ill wind that blows nobody good.
11. A stitch in time saves nine.
12. A fool and his money are soon parted.
13. A rolling stone gathers no moss.
14. A watched pot never boils.
15. Two heads are better than one.

Lesson 20

Tell stories, making use of the following combinations for beginnings and endings: —

1. Mother had given me a quarter, and my cousin and I adjourned to the garden to discuss ways and means of getting rid of our wealth._____
_____
_____
_____Did we really get our money's worth?

2. He burst into the room bubbling over with suppressed excitement._____
_____
_____
_____We unanimously agreed to follow him.

3. Grace was fond of reading ghost stories._____
_____
_____
_____"For a little while after that," she ended, "I honestly thought it was a really, truly ghost."

4. In the first place, the colt was not easy to catch._____
_____
_____
_____His father grimly returned the whip to its socket by the ruined dashboard.

5. The two pups were great friends._____
_____
_____
_____ But that didn't pay for the lamp, or the curtains, or the three rubber plants that were the pride of his mother's life.

Lesson 21

To the three details in the first column, add one from the second, and construct a story: —

A.	A park.	A girl of fifteen.
	A beggar.	A woman of thirty.
	A lost parasol.	An old woman.

Do likewise with these groups: —

B.	A fire.	A stranger.
	Turning in an alarm.	A boy.
	An inexperienced policeman.	An old man.

Lesson 22

Correct or justify the following sentences: —

1. Not only did he speak but worked for our side.

2. Though he has been in the city for a week, I have only spoken to him once.

3. I would of gone to the picnic if it had not rained.

4. Any person, on second thought, may find (themselves, himself) mistaken.

5. He not only was invited to come at once but to remain for the entire week.

6. George not only came to school late but he failed to recite in a single class.

7. I am sorry I cannot (accept, except) your kind offer.
8. I (expect, suspect) that I can go to-morrow morning.
9. Launcelot is the (best, peer) of all the students.
10. I feel (somewhat, some) better to-day.
11. I don't care for these sort of books.
12. This is the (last, latest) opinion upon a subject which will be much debated in the future.
13. I wrote him a letter and got only a (verbal, oral) answer.
14. The bite of a cobra is (deadly, deathly).
15. She turned (deadly, deathly) pale.
16. I (suspect, expect) that you are wrong.
17. To send the road engine through the ford was (impractical, impracticable).
18. His tone carried conviction with it, but his arguments (convicted, convinced) no one.
19. He must of realized his error.
20. Most any one would have made the same mistake.

Lesson 23

Write stories, making use of the following combinations for beginnings and endings: —

1. "I saw by the paper that you wanted an office boy."

---"You may report for work to-morrow," added the merchant, kindly.

2. It was a fine day for the picnic.---

---"That was a pretty narrow escape," she remarked.

3. He drew from his pocket a small parcel which he carefully unwrapped.---------- ----------
---

----------Amid deep silence, he replaced the small object in his pocket.

Lesson 24

Rewrite in good English: —

1. The new players didn't make good.
2. He ran a good race, but at the end he was all in.
3. That dog is a cracker-jack.
4. It's a cinch that he will be elected.
5. Now it is up to you to do this work right.
6. I'll tell you we had them on the run.
7. We made their pitcher look like thirty cents.
8. Did I accept? Not on your life.
9. What the old fellow said to him was a plenty.
10. He got what was coming to him.
11. She looked so cute in that hat.
12. This is a sweet picture and has a sweet frame.
13. Her reading is simply terrible.
14. These caramels are grand.
15. I recited that lesson all right.
16. It was a very slow party.

Lesson 25

Use these groups, *A*, *B*, and *C*, as suggested in the Notes, Lesson 15.

A. A successful merchant.
A subscription list.
An impatient woman.

The merchant's store.
The merchant's house.
A Pullman car.

B.	A generous woman.	A parlor.
	A stranger.	A theater.
	A book.	A kitchen.
C.	A high school student.	A neighbor's house.
	A stray dog.	A Sunday school.
	A girl's hat.	A street corner.

Lesson 26

Prepare to tell in the class a story in which the main character does something because of a mistaken supposition; as, for instance, a mistake in the date of an engagement, a mistake regarding the contents of a package, taking a wrong train, or getting out at the wrong station, — any story, in short, which is the result of some natural mistake.

Lesson 27

If, for any reason, it seems advisable to have an assigned subject, selection may be made from the following list: —

1. How We Reached Camp.
2. Why I was Late to School.
3. A Narrow Escape.
4. My First Declamation.
5. An Unequal Fight.
6. How I happened to Know the Facts.
7. The Sailor's Yarn.
8. Why George Walked Home.
9. Stub's Adventure.
10. The Trick that Failed.

Lesson 28

Choose the correct word: —

1. He was (partly, partially) convinced by my arguments.
2. The vegetation of Brazil is very (luxurious, luxuriant).
3. I (purpose, propose) writing a theme for to-morrow.
4. Fruit will be (plenty, plentiful) this year.
5. I give you my (thought, idea) for what it is worth.
6. The club rooms were (luxuriously, luxuriantly) furnished.
7. I believe in the (observation, observance) of Sunday.
8. She will come as soon as she has finished her (occupation, task).
9. Willie had great (respect, reverence) for his brother's opinion.
10. His long-continued politeness was (exceptional, exceptionable).
11. The social season was (begun, inaugurated) with a large reception.
12. The schoolhouse is (located, situated) on top of the hill.
13. His (observance, observation) of these microscopic details surprised me.
14. He went west and (located, settled) in Spokane.
15. He (literally, completely) crushed the opposing debaters.

Lesson 30

At the teacher's option, more of the stories written for Lesson 27 may be read to the class.

From time to time the teacher will find it profitable to read to the class a short story from some good author, and to require a criticism of the story to be written at once.

The dialogue in this lesson may be rewritten in direct narrative form.

Lesson 31

Write a description of any one of the following: —

1. The Schoolroom.
2. The Interior of Our Church.
3. The General Store.
4. A Dining Room.
5. A Grocery.
6. A Doctor's Office.
7. A Clergyman's Study.
8. A Parlor.
9. An Attic.

Lesson 32

Finish these descriptions: —

1. The little fellow, who was not more than four years old, was evidently lost.

2. She was chubby, and seemed both self-possessed and good-humored.

3. He had an air of prosperity, not to say affluence.

4. He looked sickly and languid.

5. He had a questioning look on his face, that was in keeping with the rest of his appearance.

6. Your first impression of him would be that he was one of those persons who are always tired.

7. She was a quick, snappy sort of person.

Lesson 33

Subjects for description: —

1. The High School Building.
2. The Court House.

3. The Bank.
4. The Post Office.
5. Our Church.
6. A Livery Stable.
7. A Wholesale Warehouse.
8. A Railway Station.
9. The Library.
10. The Jail.

Lesson 34

Choose the best word: —

1. So saying, he (waved, flourished, brandished) the sword haughtily.

2. "I will not listen to you," he (said, retorted, replied, remarked, admitted, shouted).

3. The tall, proud-looking man (walked, rushed, hastened, stalked, stepped) out of the shop.

4. As the night advanced, his opponent (retreated, drew back, gave way, shrank back) before him.

5. "I am quite at a loss," the poor woman (replied, murmured, admitted, confessed, whispered).

6. "Leave the room," he cried (discourteously, angrily, impolitely, petulantly).

7. "That is certainly a joke on me," admitted the man (hesitatingly, thoughtfully, dubiously, sheepishly).

8. "I wish you wouldn't bother me," she ejaculated (peevishly, crossly, harshly, sharply).

9. They were speedily on good terms with the (pleasant, agreeable, good-natured, good-humored) stranger.

10. The beggar thanked the (gracious, munificent, benevolent, generous) woman who had relieved his distress.

11. The (patriotic, loyal, friendly, kind) student stood up for his classmate.

12. The total (loss, wreck, destruction, annihilation, disappearance) of his fortune was an unexpected blow.

13. Her (apparel, clothes, clothing, raiment, dress, garb, costume) seemed thoroughly in keeping with her modest nature.

14. He assumed the obligation with a —— sense of its importance.

15. She left the house —— and made a frantic effort to catch the train.

16. He was whistling as he —— down the shady lane.

17. In answer to the accusation, the guilty man could only —— a few words.

Lesson 35

As you become interested in characters in literature, you are likely to have fairly well-defined notions of what their personal appearance must be. Try your hand at writing a description of the personal appearance of some of the characters that have interested you. For instance: —

Shylock	Brutus
Portia	Cassius
Silas Marner	Antonio
Evangeline	Bassanio
Miles Standish	Marmion

Lesson 36

The lesson may be repeated with this variation: the teacher will collect the written descriptions of persons and places and return them in new combinations. Each student will then receive the description of a person and a place not previously used together,

and his task will be to make up a story from the new materials. If some care be taken in making the new combinations, the lesson is likely to prove interesting and profitable.

Lesson 37

Write a description of a view from an upper window of a high building. In such description you will find it serviceable to use words that denote direction; as, to the right, to the left, in the foreground, in the background, above, below, some distance beyond, etc.

Lesson 38

In the following examples sometimes one sentence may be made of the three short sentences, but sometimes two sentences will be needed to express the thought clearly. Occasionally one of the sentences may be reduced to one word.

1. The book was lent to him. It cost two dollars. It was morocco-bound.

2. I don't like this ink. It is too pale. I bought it this morning.

3. His anger was justified. It was aroused by the sight of the undeserved blow. The blow was cowardly.

4. He considered his own situation carefully. It filled him with desperation. This desperation was complete.

5. My father went to New Orleans yesterday. The doctor ordered him to avoid the northern winter. He will return in the spring.

6. There was some truth in the charge. It disconcerted him extremely. He was easily upset.

7. He lamented his fate. It pursued him for crimes. He was innocent of the crimes.

8. The man was foolish. He had a long task. He used up all his strength at the very outset.

9. The boat drew near the wharf. The wharf was crowded. The boat was crowded.

10. The man was in disguise. The disguise was perfect. It afforded him complete protection.

Lesson 39

Outlines of incidents:—

1. An unbroken line of foot soldiers, with spears advanced, confronts a crowd of patriotic men. One of these latter rushes upon the soldiers, gathering in his arms as many spears as he can. His companions follow through the breach thus made.

2. Three swordsmen have been fighting three others. Of one group, three are wounded; of the other group, two are dead and one is unhurt. The uninjured man, feigning flight, draws the others in pursuit, and when they are separated, kills each opponent.

The teacher may repeat this exercise as often as needed, by reading historical incidents to the class and asking for descriptions of appropriate backgrounds.

Lesson 40

Outlines of incidents:—

1. A girl is refused permission by her mother to spend the afternoon away from home, because certain mending needs to be done. The girl speaks very sharply to her mother, but later, after finishing her own task, secretly mends all the things in her mother's workbasket.

2. A high school boy receives an invitation to go camping, and does not reply to the invitation. Each person is to provide a certain amount of provisions. This boy gets ready only half his share, expecting to get the rest the next morning. His friends wait half an hour after the appointed time, and then leave without him. When he finds that they have gone, he says, "Well, it can't be helped."

3. A man makes a violent statement, the truth of which is challenged by listeners. Proof is asked for, and when it is not forthcoming, an apology is demanded. The man refuses to apologize, and makes threats. These are received with contempt, and the man is left alone in the room, knowing that he will lose his friends if he persists in his course.

Lesson 41

Outlines:—

1. A county fair; crowds; midday; a strong, active young man; a gambler.

2. A railway train; an irritable conductor; a young man, who has left at home his pocketbook, containing money and ticket, but who is well-dressed and has a gold watch.

3. A parlor; arrangements made for a party; the hostess a high school girl, courteous and truthful; another high school girl, timid and retiring, making an unexpected call.

Lesson 42

Find comparisons, either similes or metaphors:—

1. A crowd separating before a fire engine.
2. A single cloud in the sky.
3. Spectators at a baseball game.
4. A blue jay in a water trough.
5. A house just after a fire.
6. A steamboat on a lake or river at night.

7. Farmers digging post holes.
8. A flag in a dead calm.
9. A batsman going out on strikes.
10. A flat roof after a heavy snowstorm.
11. A creaking wagon wheel.
12. A very small boy on a large horse.
13. A boy much out of breath.
14. A very calm person.
15. A graceful girl.

Lesson 43

This lesson may, of course, be repeated, or the members of the class may be asked to describe the character of a person from a picture or a photograph shown them.

Lesson 44

Write single sentences descriptive of: —

1. A chained dog.
2. A well-worn easy-chair.
3. A shying horse.
4. A family horse.
5. A parlor after a party.
6. Five girls and one secret.
7. Five hungry boys.
8. A mud road after a heavy rain.
9. A boy trying to make a fire on a cold morning.
10. Apple trees in bloom.
11. Growing wheat.
12. A man chopping down a tree.
13. Three girls on their way to school.
14. A boy breaking through thin ice.
15. An automobile on a dusty road.

Lesson 45

Write a conversation between two persons, using for each person at least six speeches. Without employing description, try to bring out clearly the nature of each speaker.

Lesson 46

Prepare oral descriptions involving incident and using, as beginnings and endings, the following combinations: —

1. Her neat-fitting dress, becoming hat, and modest air of good breeding indicated that_____

_____

_____

_____She accepted the man's profuse thanks with a pleasant smile and walked on.

2. The old hat, slouched down over his eyes, the forward thrust of the chin, and the swaggering gait of his little body told every one that this city youngster_____

_____

_____

_____His hat was gone, and the air of confidence had disappeared.

3. As soon as she walked into the high school building, every one knew that she was from the country._____

_____

_____

_____And that is why all the boys and girls liked her.

Lesson 47

Write a description of a crowd.

Lesson 48

Find satisfactory words that may be substituted for the following and write sentences illustrating their use: —

1. Give.
2. Pretty.
3. Pleasure.
4. Hurriedly.
5. Vehicle.
6. Nice.
7. Ask.
8. Small.
9. Work (noun).
10. Honestly.
11. Wait (verb).
12. Good.

Lesson 49

Write characterizations of the persons who take part in the following incidents: —

1. A large wagon, full of boys and girls, had been waiting for some time. Everybody was impatient, and several had asked the teacher to give the word to drive to the picnic grounds at once. Looking at her watch, the teacher replied that they would wait for Miss —— just two minutes. Just as the time expired, Miss —— arrived, climbed into the wagon and remarked, "Better late than never!"

2. Two quarreling boys had hold of a baseball bat. Their mother told Frank to let go. Frank did not obey her. Then she told Will to let go. He obeyed. Frank thereupon dropped the bat and remarked, "I wasn't going to let go until he did."

3. A child in a street car was standing up on a seat, looking out of the window. A jolt of the car flung the child against its neighbor, a nicely dressed girl. The girl's hat was pushed sideways and the child was sharply reproved by its mother. "Oh! don't," remonstrated the girl, "do you think I mind a little thing like that?"

4. During a brisk discussion, one man questioned the accuracy of his opponent's statements, saying that there was no authority for them whatever and that only a reckless speaker would say such things. The first man produced a book containing his authority, whereupon the second said, "I think that I owe you an apology."

Lesson 50

Prepare oral characterizations of the persons mentioned in these incidents: —

1. Harry, the new boy, who had entered the school, wore somewhat better clothes than did the others, and spoke with a little drawl that immediately aroused ridicule. Sam, the leader of the school, determined to teach him a lesson, and asked him to take a little walk with him after school. What the lesson was to be no one ever found out, for they had not walked far when they were met by an overgrown rough, twice the age, size, and strength of either of them, who promptly declared his intention of thrashing Sam, on account of a long-standing grudge. The first blow sent Sam to the ground. Even before he had scrambled to his feet, he heard Harry's voice, "Come on, Sam, we can whip him!" The two boys rushed at the fellow and kept at him. Five minutes later one disheveled boy was saying to another, "Harry, you are all right!"

2. Two girls were studying together one evening, and were alone in the house. An excited knocking at the door was accompanied by a small boy's shout, "Your roof's on fire!" Florence cried out, "Oh, what shall we do?" Amy instantly exclaimed, "The telephone—fire department — quick!" rushed to the attic, got out on the roof through the trapdoor, saw that a small edge of the roof had caught fire from sparks from the chimney, tore back to the kitchen, got a bucket of water, and rushed again to the roof. Florence, who had somehow

managed to telephone as she had been told, ran out into the street, still crying, "Oh, what shall we do?" As the firemen, a few minutes later, jumped from the hose cart and engine, they were greeted by the clear, strong voice of a girl on the roof, "Never mind now, — I put it out myself!"

Lesson 51

If the teacher prefers to assign a subject for description, any one of the following may be used: —

1. Ten Minutes on a Street Corner.
2. Signs of Spring.
3. Ten Minutes' Study of a Baby.
4. Wagons that Pass the School.
5. The Most Interesting Place near School.
6. A Description of a Friend.
7. Street Cries.
8. The Old Chest.
9. A View from a Skyscraper.
10. My First View of the Ocean.
11. The Mighty Seniors.
12. A Child that I Know.

Lesson 52

The teacher will find it profitable to read to the class descriptions by good authors and to require criticism to be written at once.

The dialogue in this lesson may be rewritten as direct description.

Lesson 53

Write a letter: —

1. To a friend of your own age, telling about some of your last winter's experiences.

2. To your father or mother, assuming that you are on a visit to a friend.

Specimen form: —

Lexington, Virginia,
April 14, 1907.

Dear John,

It was a pleasant surprise to hear from you so soon after I had written to you. ----------

---

Be sure to let me know what you think of the plan.

Yours, as always,
Robert Smith.

Lesson 54

Headings: —

110 Beech Street,
Geneva, Illinois,
May 24, 1907.

110 Beech Street
Geneva, Illinois
May 24, 1907

49 North College Avenue,
Philadelphia, June 4th, 1907.

54 Warwick Crescent,
Troy, June fourth.

Charleston, S.C.,
Monday, May 21, 1906.

1504 Central Avenue,
Piqua, O., May 8, 1907.

Los Angeles,
California,
Tuesday, July 18th, 1905.

Holbein Lane
Fontainebleau
Sunday, 15 March

Although all of the above forms are in good use, the first is recommended to you.

Addresses and salutations: —

Frederick M. Smith, Esq.,
New York City.
Dear Sir:

Mrs. William Donham,
New Richmond, Ohio.
Dear Madam:

Mr. Leslie Curtis
95 Wabash Avenue
Chicago
My dear Mr. Curtis

Miss Elizabeth Mallard,
Richfield,
Indiana.
My dear Miss Mallard:

Salutations: —

Dear Henry,
Dear Henry,—
Dear Henry:
Dear Henry

Dear Father,
Dear Uncle,—
Dear Grandfather:
Dear Cousin

Within the range indicated by the above correct forms, people punctuate very much as they like. No one form can be said to be the best, but this form,

Dear Henry,—

is at least as good as any. Additional forms, of varying familiarity, follow: —

My dear Bessie,
My dear Brother,—
My dear Sir:
Gentlemen:—

My dearest Mother,
My dear Fred,—
Dear Sir:
Dear Sirs:—

Endings: —

Yours very truly,
Arthur Benton.

Very truly yours,
Edith Burroughs.

Yours sincerely,
William Coolidge.

Sincerely yours,
Anna Chittenden.

Cordially yours,
Ethel Craig.

Respectfully yours,
James M. Scott.

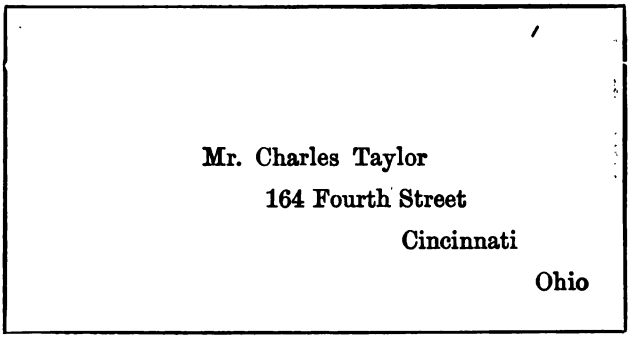
Faithfully yours
Richard Wright.

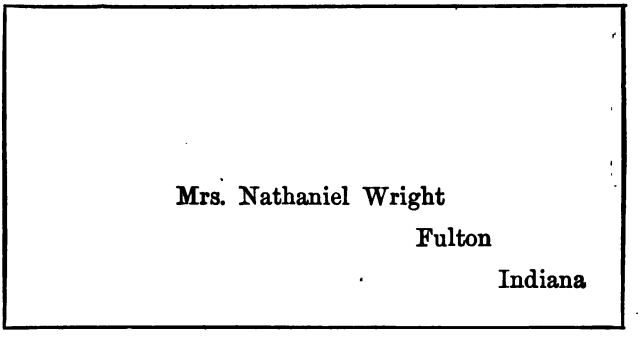
Yours affectionately,
Ruth Perry.

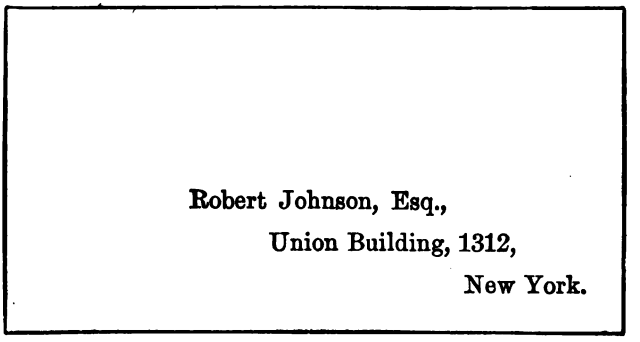
With much love, your son
Edward.

Your loving daughter,
Emma.

Addressed letters : —







Messrs. Mansfield, Moore, & Co.,
118 Washington St.,
Boston,
Mass.

Miss Katharine Wilder,
Avondale,
Kentucky.

Lesson 56

Bring to the class in correct written form the place, date, salutation, and conclusion for each of the following letters. Write one of the letters in full.

1. To a friend, who is convalescent.
2. Acknowledging a Christmas present.
3. Asking for the loan of some books.
4. Sending to a stranger, whose name and address are on the flyleaf, a book which you have found on the street.

5. Describing a debating contest.
6. Asking permission to play baseball on a vacant lot.
7. Asking permission to visit a factory.
8. Granting the permission in 6 or 7.
9. Writing to a former teacher.
10. Inviting a trustee to visit a class exercise.

Lesson 57

Write a letter: —

1. To a friend, discussing a picture that has much impressed you.
2. Describing an entertainment.
3. Describing a concert.

Lesson 59

Write a letter: —

To a friend of your own age, giving your opinion of some character in a play or a novel which you have recently read. Your friend has written to you, saying, "I don't understand this character at all." If you are in doubt what character to choose, your teacher will gladly direct you.

Lesson 60

Write a letter: —

1. To a friend of yours who could not go to a picnic and who asked you to "look out for" his little brother. The small boy, who was mischievous, managed to get away from you. A little while later, you learned that he had fallen from a swing and had broken his arm.

2. To a friend, explaining why you did not come to an entertainment, although your name was on the programme.

Lesson 61

Write a letter: —

1. Replying to the letter called for in Lesson 59, p. 108.
2. To some older person, asking to what college he would advise you to go.
3. Replying to the letter in No. 2.

Lesson 62

Write a letter: —

1. To a cousin in South America.
2. To the editor of a newspaper.
3. To a writer of a cook book.
4. To a college professor.
5. To a clergyman.

Lesson 63

Write your friend's answer, telling how the letter called for in this lesson was received. Assume that the original letter aroused mingled approval and dissent.

Lesson 64

Write a letter to a stranger, dealing with one of the following points: —

1. He has publicly invited correspondence from persons who have opinions on the question of reducing the money spent on schools above the grammar grade.
2. He delivered an address to your school a year ago and promised to "help out the boys," if an athletic field was secured. The field has been secured, but it has neither fence nor stands.

3. He has promised to assist in the selection of books for the library as soon as a certain sum of money has been raised.

4. His daughter has visited the girls' literary society and has promised her father's assistance in the selection of a play. Tell him the number of girls who are willing to take part and what they are able to do.

Lesson 65

Write a letter: —

1. To your cousin Eleanor, who is expecting to go abroad next summer. Tell her what places you would most like to go to, and why.

2. To your former classmate, Albert Stone, who has been away from home for a year. Tell him some of the principal things that his friends have been doing.

3. To your friend, Hiram Lindley, living in another state, who has promised to spend the holidays with you. Give him information about trains and direct him how to reach your house from the station in case you are prevented from meeting him.

Lesson 66

The wording of formal invitations may vary somewhat with the custom of different years and places. There is no absolute standard. The following forms will be found generally acceptable: —

Mr. and Mrs. Lewis Wayne request the pleasure of Mr. Pierce's company at dinner on Wednesday evening, May twenty-first, at six.

Miss Gardiner accepts with pleasure Mr. and Mrs. Nelson's kind invitation for Thursday evening, April twelfth, at half-past six.

Mrs. Morton Brooks requests the pleasure of Miss Sinclair's company on Tuesday afternoon, August fifth, at four. 808 East Seneca Street.

Mr. Alfred Hamilton regrets that a previous engagement prevents him from accepting Mrs. Moore's kind invitation for Tuesday, September tenth.

Miss Eugenia Weir requests the pleasure of Miss Gray's company at luncheon on Wednesday, February fourteenth, at one.

Mr. Scarborough accepts with pleasure Mrs. Scott's kind invitation for Monday, November eighteenth, at five o'clock.

Sometimes "your company" is used; this is less formal than to use the recipient's name, as shown in the above forms. If printed invitations are used, either of the following forms is acceptable: —

The Lynn Literary Society
requests the pleasure
of your company at its
annual open meeting,
Tuesday, May twenty-ninth,
at eight o'clock.

The Class of 1907
of the
Winchester High School
requests the pleasure of
Miss Robertson's
company at the
Graduation Exercises
Wednesday evening,
June second,
at eight o'clock.

Very often a few written words transform a visiting card into an invitation; thus: —

MRS. FRANCIS VAN RENSSELAER

Wednesday Afternoon
November Eighth
From Three to Five

This is, however, rather a matter of etiquette than of English composition.

Lesson 67

Informal Notes: —

Madison, October 31.

My dear Miss Harris, —

Our football team is going to play against Horton Academy next Saturday afternoon. May I have the pleasure of taking you to the game? I don't know whether you approve of football, but I am sure it will be a splendid contest. If you care to go, I shall be glad to call for you at two.

Yours sincerely,
Frederick Miller.

Madison, November 1.

My dear Mr. Miller, —

I can tell better whether I approve of football after I have seen it; so it will give me great pleasure to go with you next Saturday afternoon at two o'clock. I shall be eager to see my first football game.

Yours sincerely,
Constance Harris.

New Bedford, 6 June.

My dear Uncle Alfred,—

I have just sent you an invitation from our high school class for our graduation exercises. You will surely come, won't you? Or have you forgotten that you often faithfully promised to see me graduate?

Affectionately yours,
Helen Walker.

Nonquitt, June 7, 1907.

My dear Helen,—

Of course I am coming, for I always do what I faithfully promise. The formal invitation came duly, and seemed very imposing to one whose graduation was so long ago that he cannot possibly remember it.

Your affectionate uncle,
Alfred Ray.

Lesson 69

The following show some of the forms used in business letters:—

Chicago, Mar. 24, 1906.

Messrs. Keltner, Ellis, & Co.,
25 W. Tenth Street, Anderson, Ind.,

Gentlemen:—

Replying to yours of the 23d inst., we have to say that we regret that we cannot fill your esteemed order immediately.

We have, however, another line of goods of much the same quality, samples of which we inclose herewith, with prices attached. These goods we are prepared to send immediately. Material of the kind noted in your order is due us from the factory by the 7th prox. and can then, of course, be furnished you in any quantity.

Trusting that we may either supply you from the goods on

hand, or keep your order on our books until the 7th of next month, as above stated, we beg to remain,

Yours truly,

The Crittenberger Company.

Inclosures.

Huntington, W. Va.
Sept. 25, 1907.

The Webster Hardware Company,
Scranton, Pa.,

Dear Sirs: —

Please send me C.O.D., per Adams Express, one set lathe fittings, No. 3, as per your current catalogue, page 24.

Yours truly,

Horace F. Payson.

Scranton, Pa., Sept. 26, 1907.

Mr. Horace F. Payson,
Huntington, W. Va.,

Dear Sir:

Replying to your valued order of 25th inst., we beg to say that we have this day shipped you C. O. D., per Adams Express, one set lathe fittings, No. 3, and trust that the same will reach you in good order.

Yours truly,

The Webster Hardware Company.

Lesson 72

Subjects for letters: —

1. You and your companions are trying to form a literary society. In all probability it will be successful if a suitable meeting place can be secured. No member's home that is centrally situated contains a large enough room. It is necessary to meet at night. The assembly room of the school has been suggested. Will the School Board, addressed through its

Secretary, permit the room to be used? Extra lighting and heating are involved.

2. A friend of yours has expressed a desire to start a flower garden. You have promised to assist her. Tell her what seeds to get and how to plant and take care of them.

3. The students of a school in a neighboring town have collected fifty dollars to be used for the purchase of reference books. These students have written to your school to find out what books are most useful and most frequently referred to. You have been asked to answer the letter. Give full information.

Lesson 73

This lesson may be continued by returning the letters to the class, no one receiving his own letter, and each one answering an application as if the letter had been addressed to him. If there are any faults or omissions in the application, they should be courteously pointed out.

Lesson 75

Assume that the following inquiries have been made by persons with whom you are not well acquainted. Write appropriate answers to any three of them.

1. How many and what kind of novels do your classmates read?

2. Do the members of your class who have a long walk to school, seem to be in better health than the others?

3. Do those of your class who have outside work, such as music, fall behind the rest?

4. Can a boy, who must earn his own living, and who wishes a high school education, find in your community any position which will meet his needs?

5. What books shall be recommended for the summer reading of a pupil just leaving the grammar school?

6. A woman who gives practical talks on cooking inquires if the girls of your school would support a course of six or twelve lectures.

Lesson 79

Write letters from the following suggestions: —

1. Your friend, Evelyn Crawford, asks where you are going to spend your summer vacation. Give your plans in detail. Will you ask her to join you?

2. A stranger, Sidney Crosby, collecting educational statistics, asks you the name of your favorite poem and the reasons why you like it.

3. A business house, Messrs. Judson and Drake, has sent you a bill, charging you with goods you did not order. The goods you did order have not arrived. You are sending an additional order which you wish forwarded by mail, and you have recently changed your street address.

4. You desire full information regarding —— College, and you ask for a catalogue. Are you eligible for admission? Have you thought of going to other colleges? Address the Registrar of the college.

5. You wish to buy a new piano, offering your old one in part payment. Describe your own piano briefly and fairly. Address the Broadwood Piano Company, St. Louis.

6. An acquaintance, Mrs. Walter Baker, asks you to assist in an entertainment for the benefit of charity. One of the things that she asks, you will gladly do; the other, upon which she seems to set more importance, you feel that you cannot do. Would it be better to decline altogether, or to accept partly?

7. Your cousin, Sarah Owens, is about to visit a large city. You wish her to do some shopping for you.

Lesson 80

The teacher is reminded that text-books are largely expository, and that, therefore, examples of exposition may constantly be drawn from the student's daily lessons.

Alternative subject: —

The Game I Like Best.

Lesson 81

Explain the difference between the two words in each of the following pairs: —

1. careful
   cautious
2. pleasure
   happiness
3. oral
   verbal
4. majority
   plurality
5. religious
   sanctimonious
6. strength
   energy
7. vision
   reverie
8. honest
   righteous
9. hope
   expectation
10. loss
    waste
11. sympathy
    pity
12. idle
    lazy
13. quite
    very
14. terror
    horror
15. debate
    argue
16. despair
    dejection
17. crime
    sin
18. emergency
    situation
19. disagreeable
    cynical
20. ideal
    typical

Lesson 82

Write an exposition of: —

1. The Advantages of Daring.
2. The Advantages of Caution.

Lesson 83

Discuss the following proverbs: —

1. Willful waste makes woeful want.
2. Time is money.
3. It is a long lane that has no turning.
4. Every cloud has a silver lining.
5. Time and tide wait for no man.
6. Knowledge comes, but wisdom lingers.
7. Strike while the iron is hot.
8. A little learning is a dangerous thing.
9. A bad workman complains of his tools.
10. A cat may look at a king.
11. What is everybody's business is nobody's business.
12. It is no sin to be poor.
13. Birds of a feather flock together.
14. Misfortune is a good teacher.
15. Nothing venture, nothing have.
16. Joy and temperance and repose
    Slam the door on the doctor's nose.

Lesson 84

Write themes on the following subjects: —

1. What is the Use of a Clearing House?
2. What is the Function of a School Board?
3. What is the Function of the County Commissioners?
4. What is the Use of Political Parties?

Lesson 85

Explain the following terms: —

1. A doubtful compliment.
2. On the spur of the moment.
3. A moral certainty.
4. On the other hand.
5. A mental reservation.
6. A question of privilege.
7. Physical culture.
8. A party man (political).
9. A critical moment.
10. A foregone conclusion.
11. A point of order.
12. An insurance policy.

Lesson 86

Write themes on the following subjects: —

1. Roofs.
2. Sidewalks.
3. Gates.
4. Doors.
5. Windows.
6. Shade Trees.

Lesson 87

Discuss briefly the following questions: —

1. What are the Uses of Express Companies?
2. What are the Advantages of Bank Checks?
3. What are the Advantages of Railroad Tickets?
4. What are Mortgages?
5. What is the Purpose of Education?

Lesson 88

Write a theme on:

How to Make the Most of One's Time.

Lesson 89

Explain: —

1. How to Teach a Dog to Retrieve.
2. How to Make Bread.

3. Why Should our Forests be Preserved.
4. How to Make Chicken Raising Profitable.
5. How to Learn to Row.
6. How to Dive.
7. How to Raise a Calf.
8. What is Meant by being "It" in a Game.
9. How to Sweep a Room.
10. How to Make a Small Garden Pay.

Lesson 90

Write themes on the following subjects: —

1. Kinds of Pictures.
2. Kinds of Musical Compositions.
3. Kinds of Dramas.

Lesson 91

Prepare talks on the following subjects: —

1. The Advantages of Living in the Temperate Zone.
2. The Purpose of Dictionaries.
3. The Benefits of Mathematical Study.
4. What Constitutes a Church.
5. The Effects of Coöperation.
6. The Object of Interscholastic Contests.

Lesson 92

Write a theme on: —

Kinds of Buildings.

Lesson 93

Explain the following expressions: —

1. A business proposition.
2. Half-witted.

3. An unbridled tongue.
4. Ran amuck.
5. Humbug.
6. He let himself go.
7. He was hard put to it.
8. The weight of evidence is against him.
9. They talked shop.
10. He ate humble pie.
11. I have a bone to pick with you.
12. They said it to his face.
13. In the public eye.
14. He waived the question.
15. You are welcome to it.

Lesson 94

Write themes on the following subjects: —

1. What are the Real Drawbacks of Laziness?
2. What are the Main Difficulties in Learning a Foreign Language?

Lesson 95

Explain the meaning of the following expressions: —

1. A protective tariff.
2. A geologic epoch.
3. Retaliatory measures.
4. Survival of the fittest.
5. Popular sentiment.
6. Consensus of opinion.
7. A Fabian policy.
8. A Parthian shot.
9. The courage of his convictions.

Lesson 96

Write themes on the following subjects: —

1. How Railroads are Built.
2. How Levees are Constructed.

3. How Wheat is Harvested.
4. How Fire Departments Handle Large Fires.
5. How Water is Supplied to a Great City.
6. How Glass is Made.
7. How Streets are Cleaned.

Lesson 97

Explain the nature of the occupation of any four of the following: —

1. Mason.
2. Stone carver.
3. Carpenter.
4. Cabinetmaker.
5. Baker.
6. Confectioner.
7. Teller.
8. Cashier.
9. Jeweler.
10. Watchmaker.
11. Policeman.
12. Detective.
13. Civil engineer.
14. Mechanical engineer.
15. Retailer.
16. Jobber.

Lesson 99

Topics for subdivision: —

1. Charity.
2. Armies.
3. Insurance.
4. Electricity.
5. Observatories.
6. Entertainments.
7. Custom.
8. Poetry.
9. Government.
10. Dogs.

Lesson 101

Topics for subdivision: —

1. Sewing.
2. Liberty.
3. Wealth.
4. The Right to Vote.
5. Marketing.

Lesson 102

Topics for subdivision: —

1. Farming.
2. Sociability.
3. The Navy.
4. Economy.

Lesson 103

The dialogue in this lesson may be rewritten as direct exposition.

Lesson 104

Write an exposition on: —

1. My Difficulties in Writing Exposition.
2. My Idea of Friendship.
3. How to Use a Dictionary.
4. A Rural Telephone System.
5. A Watershed.
6. Volcanic Action.
7. The Mechanism of a Cornet.
8. What are Weeds?
9. Why I Like my Favorite Novel.
10. How to Break a Colt.
11. The Value of Spare Moments.

Lesson 105

Write an argument on, *Was her Decision Right?*

A high school class determined to give a play the night before graduation. A girl who had been cast for the main character and who had conscientiously studied the part was told, after a few rehearsals, that her acting was not quite good enough and that she must give way to some one else. She was bitterly disappointed, but for the sake of the class she yielded her part to the other girl. The night before the performance,

the other girl fell ill, and the director of the play came to the first girl and begged her, for the sake of the class, to resume her part. Without showing feeling of any kind she quietly { accepted. / refused. } Which did she do? Was she right?

Lesson 106

Give an oral argument on the following: —

1. Ought Every One to Learn Shorthand?
2. Ought Non-Voters to be Taxed?

Lesson 107

Write an argument on the following: —

1. Should Capital Punishment be Abolished?
2. Should School Begin at Eight?
3. Ought Brutus to have followed the Advice of Cassius?

Quote at the beginning of your theme on the third topic, *Julius Cæsar*, II, i, 155–161, where Cassius says: —

> Decius, well urged. — I think it not meet
> Mark Antony, so well beloved of Cæsar,
> Should outlive Cæsar. We shall find of him
> A shrewd contriver, and you know his means,
> If he improve them, may well stretch so far
> As to annoy us all; which to prevent,
> Let Antony and Cæsar fall together.

Lesson 108

Prepare oral arguments on: —

1. Is a Large Standing Army Desirable?
2. Is a Large Navy Desirable?
3. Should Public Hitch Racks be Abolished?
4. Ought a Person to go in Debt for a College Education?

Lesson 109

Prepare outlines for arguments on: —

1. Should People be Punished for Throwing Refuse in Alleys?
2. Should a Fixed Period be Spent in Sleep?
3. Should All High School Subjects be Elective?

Lesson 110

Prepare oral arguments on: —

1. Should one Refuse to be the Thirteenth at the Table?
2. Should the School Day have Two Short Sessions or One Long Session?
3. Was Portia's Decision against Shylock Justified?

Lesson 111

Write arguments on: —

1. Should a Student be Passed who is Dull but Industrious?
2. Was Antony a Wiser Man than Brutus?
3. Should Cities Own and Operate Public Utilities?

Lesson 112

Prepare oral arguments on: —

1. Should a Boy while in High School Determine his Future Profession?
2. Should Girls and Boys Study the Same Subjects?
3. Should a Person be Assumed Innocent until Proved Guilty?

Lesson 113

Write arguments on: —

1. Should the Government Own and Operate the Railways?
2. Should the Government Own and Operate the Telegraph systems?

3. Should the Government Own and Operate a Parcels Post?

4. Should a Good Student be Excused from Examinations?

5. Should the School Letter be awarded to a Good Student as well as to a Good Athlete?

Lesson 114

Write arguments on: —

1. Are High School Literary Societies Desirable?

2. Are Charitable Organizations of More Value than Private Benevolence?

3. Is Manual Training an Adequate Substitute for Athletics?

4. Should Music be a Regular Part of Every One's Education?

Lesson 115

Write arguments on: —

1. Should the School Year be Lengthened?
2. Should Outside Reading be Compulsory?
3. Should Letter Postage be Reduced to One Cent?

Lesson 116

Prepare oral arguments on: —

1. Is a Distasteful Subject ever Beneficial?

2. Should United States Senators be Elected by Popular Vote?

3. Was Antony's Funeral Oration Good Argument?

Lesson 117

Write arguments on: —

1. Is Pauperism a Crime?
2. Is Extravagance a Sin?

Lesson 118

Prepare oral arguments on propositions drawn from the following subjects: —

1. The High School Course of Study.
2. Irrigation.
3. The Flow of Population toward Cities.
4. Light Reading.

Lesson 119

Write arguments in defense of: —

1. Educational Qualification for Jurors.
2. The Separation of Church and State.
3. General and Technical Education.

Lesson 120

Prepare oral arguments on propositions drawn from the following subjects: —

1. The Length of the Presidential Term.
2. Rotation in Office.
3. Naturalization of Foreigners.
4. Religious Auxiliary Societies.
5. The Reading of Poetry.

Lesson 121

Write arguments on propositions drawn from the following subjects: —

1. The Value of Historical Study.
2. The Value of Scientific Study.
3. The Value of Literary Study.

Lesson 122

Prepare oral arguments on propositions drawn from the following subjects: —

1. Accuracy.
2. Culture.
3. Patriotism.
4. Debating.

Lesson 123

Write arguments on propositions drawn from the following subjects: —

1. School Life.
2. Temperance.
3. Enthusiasm.
4. Citizenship.

Lesson 126

The dialogue in this lesson may be rewritten as direct argument.

Lesson 127

Write an argument upon some phase of either of of these subjects: —

1. Superstition

Look up the meaning of the word, and after considering the subject, draw from it some proposition that you are willing to defend. The proposition may be general or special. The following questions will indicate to you some of the aspects of the subject: —

What is the difference between superstition and religion? Is it wrong for a person to conform to a superstition if he really believes in it? Ought a person to discourage superstitions in others? Are superstitions absurd? Are any of them plausible?

Are they really very frequent? Are superstitious people generally unreasonable? Is there any relation between coincidences and superstitions? Is everybody superstitious about something? Have you an opinion about the following: starting an enterprise on Friday, a rabbit's foot, walking under a ladder, planting corn on the dark of the moon, madstones, hazel rods, thirteen, breaking a mirror, opening an umbrella in the house, spilling salt, putting on the left shoe first, seeing the moon over the left shoulder?

2. The Force of Habit

What is meant by habit? How far are we subject to habit? Can habit be cultivated? Are habits lasting? Can they be broken? What is the effect of yielding to habit? How may habits be utilized?

SENTENCES FOR CORRECTION

From time to time the teacher will assign some of the following sentences for correction. The corrected sentences should be written out on paper and brought to class. Each student must be prepared to justify the changes he has made.

Note that a given sentence may contain more than one error, and that some of the sentences require to be recast.

1. When the messenger comes, let us all collect in a group like we were reading.
2. I knew I was going to get the desk and I remember so well when it first came and I saw it in all its glory in the shop window.
3. Well, to tell you the truth, school is not hardly what I expected it to be.
4. I believe that I will enjoy the commencement this year.
5. I thought it would be best to stay as I would not get to attend the university next year.
6. Since I became a student, I have spent three summers in school, and have, I think, received a great deal of good from it.
7. He tells how he left home and what suffering he undergoes.
8. I feel that he was always a sort of a dreamer.
9. He wandered into London, where without scarcely any means of support he lived in an attic.
10. The teacher should study the lazy and careless students in order to discover the cause of it.

11. A pupil should be polite to everybody and especially his mother.

12. Teachers should be careful not to give too much help or the pupil will depend too much upon him.

13. He tells of his actual experiences, and wanders away from the subject, if his writing suggests some other thought.

14. Many country schoolhouses are in poor condition and cannot be well heated nor made inviting.

15. New and modern houses must of course be built for these schools, which will be comfortable and inviting.

16. The teacher should be interested in the students and they should become members of the community in which they teach.

17. The student will learn to be neat if the teachers give a better grade for carefully prepared work and refusing to accept any work that is poorly done.

18. When a boy, Wordsworth had a strong imagination and it had a large development as he grew older.

19. This fact was brought home to me when not long ago my room-mate missed a certain article, and of which articles he had quite a number.

20. There were but few houses on the pike, but we passed several people coming to town.

21. After a person has mastered a subject, he should apply his knowledge immediately for fear he might forget and in as many different ways as possible.

22. It is proper for a student to raise his hat to every one as well as his teacher.

23. In a country school, the pupils have no outside attractions to draw him away from his work.

24. The best plan to follow is to each one to strive to do a little better every day.

25. The Juke family was traced for generations back, and was found that heredity is very important.

26. The horse, having laid down, was quickly surrounded and caught.

27. Let him lay where he has fallen.

28. Won't you lose the knot for me?

29. I have laid on the sofa all afternoon.

30. That fellow has set there for two hours.

31. He has rode twenty miles to see his friends today.

32. My father has wrote a long letter, telling how the mob hung the criminal.

33. I suspect that John has already ate his dinner.

34. The letter was to have been wrote yesterday.

35. We should have wore our raincoats.

36. He swang his arms about and behaved like a madman.

37. He has throwed the ball over the catcher's head.

38. Before he had swam half the distance he signaled for the boat to come and get him.

39. Writing essays is not easy. Requiring much practice before perfect.

40. He began work next morning. Though he had been told to take a longer vacation.

41. Passing along the street, our eyes feasted upon the beautiful displays in the windows.

42. Our crowd formed a literary society last Friday evening, and to arrange to present a play.

43. In the morning, when standing on the highest mountain, the foothills look like a small cluster of graves.

44. The girls have gone to the city and went to the art gallery.

45. Realizing that we had made a serious mistake, there was a general desire to turn back at once.

46. I would have thought that he would have known what would have happened.

47. Circling the hill in an automobile, the fences seemed to be going in the opposite direction.

48. After waiting a long time on the corner for a street car, there was a mad rush for the few remaining seats.

49. There was but one rocking chair in my office, which the stranger appropriated at once.

50. After rewriting every sentence, the chapter was made acceptable.

51. Being a stormy day, I took my raincoat and umbrella.

52. Following the advice of unwise friends, his campaign was a decided failure.

53. Having failed to reach the shore, nothing remained to do but to return at once to the ship.

54. Reaching the battlefield, a terrible scene presented itself to their eyes.

55. One of the boys lost their hat and was compelled to buy a new one.

56. Carrying the little boy's books and walking by his side, he could hear the men down the road calling his name, and he knew before many minutes the neighbors would be rejoicing that he had been found.

57. He was a lawyer and he had practiced it for many years.

58. We sang songs on our return trip that evening, which was most enjoyable.

59. The fellow was tall, with broad shoulders and dark eyes and hair, and between eighteen and twenty years of age.

60. We skated for three hours, but finally one of the boys suggested that we hunt rabbits, but we decided to stay a little longer on the pond as we would have to take our dinner baskets with us.

61. They seem strong enough and to be willing to work.

62. I stopped the boys, they told me they were going to the country for the day.

63. In the summer, the boys play baseball; when the fall season arrives, football is indulged in.

64. He came back this morning to see his sisters and I.

65. He hadn't ought to done it.

66. Neither she nor nobody else ever saw a ghost.

67. Will I close the door for you?

68. When will us boys have another chance to play baseball?

69. I fear mother shall not let us go without the sun comes out.

70. I wish I could write like Mary can.

71. Us going by the home of Mr. Hendricks made me think of him and his sick boy.

72. I cannot hardly see across the street.

73. Oliver Goldsmith was more than once arrested for not paying his debts, he was the author of *The Vicar of Wakefield.*

74. Yes he replied I will be glad to come.

75. Now I lie me down to sleep.

76. Who's cat is this?

77. Their are many pupils absent today, the rain has kept them away.

78. I will not take less than two dollars for the skates answered the merchant as he turned to wait upon some one else.

79. We found scattered about the room books, shoes, clothing, and etc.

80. The teacher looked at our papers and then quietly remarked boys you have often heard that haste makes waste dont you think the work you have done is a good instance of the truth of the proverb

SPECIMENS OF DISCOURSE

Below are additional specimens of discourse, which, at the teacher's option, can be used to supplement those to be found at the end of the different chapters of the book. A good drill will be to have the pupils distinguish the various forms of discourse exemplified in these specimens. The pupils will find it both interesting and profitable to note how a writer will often use two or more forms of discourse in the same composition.

It was towards ten o'clock when, from the high ground on the right of the line, Wolfe saw that the crisis was near. The order was given to charge. Then over the field rose the British cheer, mixed with the fierce yell of the Highland slogan. Some of the corps pushed forwards with the bayonet; some advanced firing. The clansmen drew their broadswords and dashed on, keen and swift as bloodhounds. At the English right, though the attacking column was broken to pieces, a fire was still kept up, chiefly, it seems, by sharpshooters from the bushes and cornfields, where they had lain for an hour or more. Here Wolfe himself led the charge at the head of the Louisburg grenadiers. A shot shattered his wrist. He wrapped his handkerchief about it and kept on. Another shot struck him, and he still advanced, when a third lodged in his breast. He staggered, and sat on the ground. Lieutenant Brown, of the grenadiers, one Henderson, a volunteer in the same company, and a private soldier, aided by an officer

of artillery who ran to join them, carried him in their arms to the rear. He begged them to lay him down. They did so, and asked if he would have a surgeon.

"There is no need," he answered; "it's all over with me."

A moment after one of them cried out: "They run; see how they run!"

"Who run?" Wolfe demanded, like a man roused from sleep.

"The enemy, sir. Egad, they give way everywhere!"

"Go, one of you, to Colonel Burton," returned the dying man; "tell him to march Webb's regiment down to Charles River, to cut off their retreat from the bridge."

Then, turning on his side, he murmured, "Now, God be praised, I will die in peace!" and in a few moments his gallant soul had fled.

—Francis Parkman, *Montcalm and Wolfe*.[1]

Down the wooded slope of Taylor's Hill the Mother Partridge led her brood; down towards the crystal brook that by some strange whim was called Mud Creek. Her little ones were one day old, but already quick on foot, and she was taking them for the first time to drink.

She walked slowly, crouching low as she went, for the woods were full of enemies. She was uttering a soft little cluck in her throat, a call to the little balls of mottled down that on their tiny pink legs came toddling after, and peeping softly and plaintively if left even a few inches behind, and seeming so fragile they made the very chicadees look big and coarse. There were twelve of them, but Mother Grouse watched them all, and she watched every bush and tree and thicket, and the whole woods and the sky itself. Always for enemies she seemed seeking — friends were too scarce to be looked for — and an enemy she found. Away across the level

[1] Copyrighted by, and reprinted by permission of, Little, Brown & Co.

beaver meadow was a great brute of a fox. He was coming their way, and in a few moments would surely wind them or strike their trail. There was no time to lose.

"*Krrr! Krrr!*" (Hide! Hide!) cried the mother in a low firm voice, and the little bits of things, scarcely bigger than acorns and but a day old, scattered far (a few inches) apart to hide. One dived under a leaf, another between two roots, a third crawled into a curl of birch-bark, a fourth into a hole, and so on, till all were hidden but one who could find no cover, so squatted on a broad yellow chip and lay very flat, and closed his eyes very tight, sure that now he was safe from being seen. They ceased their frightened peeping and all was still.

Mother Partridge flew straight toward the dreaded beast, alighted fearlessly a few yards to one side of him, and then flung herself on the ground, flopping as though winged and lame — oh, so dreadfully lame — and whining like a distressed puppy. Was she begging for mercy — mercy from a bloodthirsty, cruel fox? Oh, dear no! She was no fool. One often hears of the cunning of the fox. Wait and see what a fool he is compared with a mother-partridge. Elated at the prize so suddenly within his reach, the fox turned with a dash and caught — at least, no, he didn't quite catch the bird; she flopped by chance just a foot out of reach. He followed with another jump, and would have seized her this time surely, but somehow a sapling came just between, and the partridge dragged herself awkwardly away and under a log; but the great brute snapped his jaws and bounded over the log, while she, seeming a trifle less lame, made another clumsy forward spring and tumbled down a bank, and Reynard, keenly following, almost caught her tail, but, oddly enough, fast as he went and leaped, she still seemed just a trifle faster. It was most extraordinary. A winged partridge and he, Reynard, the Swift-foot, had not caught her in five minutes' racing. It was really shameful. But the partridge

seemed to gain strength as the fox put forth his, and after a quarter of a mile race, racing that was somehow all away from Taylor's Hill, the bird got unaccountably quite well, and, rising with a derisive whir, flew off through the woods leaving the fox utterly dumfounded to realize that he had been made a fool of and, worst of all, he now remembered that this was not the first time he had been served this very trick, though he never knew the reason for it.

Meanwhile Mother Partridge skimmed in a great circle, and came by a roundabout way back to the little fuzz-balls she had left hidden in the woods.

— Ernest Thompson-Seton, *Wild Animals I have Known.*[1]

Napoleon was sitting in his tent. Before him lay a map of Italy. He took four pins, stuck them up, measured, moved the pins, and measured again. "Now," said he, "that is right. I will capture him there."

"Who, sire?" said an officer.

"Melas, the old fox of Austria. He will return from Genoa, pass through Turin, and fall back on Alexandria. I will cross the Po, meet him on the plains of La Servia, and conquer him there." And the finger of the child of destiny pointed to Marengo. But God thwarted Napoleon's schemes, and the well-planned victory of Napoleon became a terrible defeat.

Just as the day was lost, Desaix came sweeping across the field at the head of his cavalry and halted near the eminence where stood Napoleon. In the corps was a drummer boy, a gamin whom Desaix had picked up in the streets of Paris, and who had followed the victorious eagles of France in the campaigns of Egypt and Austria.

As the column halted, Napoleon shouted to him: "Beat a retreat."

The boy did not stir.

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"Gamin, beat a retreat!"

The boy grasped his drumsticks, stepped forward, and said: "O sire, I don't know how, Desaix never taught me that. But I can beat a charge. Oh! I can beat a charge that would make the dead fall in line. I beat that charge at the Pyramids once, and I beat it at Mount Tabor, and I beat it again at the Bridge of Lodi, and oh! may I beat it here?"

Napoleon turned to Desaix: "We are beaten; what shall we do?"

"Do? Beat them! There is time to win victory yet. Up! gamin, the charge! Beat the old charge of Mount Tabor and Lodi!"

A moment later the corps, following the sword gleam of Desaix, and keeping step to the furious roll of the gamin drum, swept down on the host of Austria. They drove the first line back on the second, the second back on the third, and there they died. Desaix fell at the first volley, but the line never faltered. And, as the smoke cleared away, the gamin was seen in front of the line, marching right on and still beating the furious charge. Over the dead and wounded, over the breastworks and ditches, over the cannon and rear guard he led the way to victory.

To-day men point to Marengo with wonderment. They laud the power and foresight that so skillfully planned the battle; but they forget that Napoleon failed, and that a gamin of Paris put to shame the child of destiny.

—Joel T. Headley, *Napoleon and his Marshals.*

On the other side of the valley a group of red roofs and a belfry showed among the foliage. Thence some inspired bell-ringer made the afternoon musical on a chime of bells. There was something very sweet and taking in the air he played; and we thought we had never heard bells speak so intelligibly, or sing so melodiously, as these. It must have been to some such measure that the spinners and the young maids sang, "Come

away, Death," in the Shakespearean *Illyria*. There is so often a threatening note, something blatant and metallic, in the voice of bells, that I believe we have fully more pain than pleasure from hearing them; but these, as they sounded abroad, now high, now low, now with a plaintive cadence that caught the ear like the burthen of a popular song, were always moderate and tunable, and seemed to fall in with the spirit of still, rustic places, like the noise of a waterfall or the babble of a rookery in spring. I could have asked the bell ringer for his blessing, good, sedate old man, who swung the rope so gently to the time of his meditations. . . .

At last the bells ceased, and with their note the sun withdrew. The piece was at an end; shadow and silence possessed the valley of the *Oise*. We took to the paddle with glad hearts, like people who have sat out a noble performance, and return to work. The river was more dangerous here; it ran swifter, the eddies were more sudden and violent. All the way down we had had our fill of difficulties. Sometimes it was a weir which could be shot, sometimes one so shallow and full of stakes that we must withdraw the boats from the water and carry them round. But the chief sort of obstacle was a consequence of the late high winds. Every two or three hundred yards a tree had fallen across the river and usually involved more than another in its fall. Often there was free water at the end, and we could steer round the leafy promontory and hear the water sucking and bubbling among the twigs. Often, again, when the tree reached from bank to bank, there was room, by lying close, to shoot through underneath, canoe and all. Sometimes it was necessary to get out upon the trunk itself and pull the boats across; and sometimes, where the stream was too impetuous for this, there was nothing for it but to land and "carry over." This made a fine series of accidents in the day's career, and kept us aware of ourselves.

Shortly after our reëmbarkation, while I was leading by a long way, and still full of a noble, exulting spirit in honor of

the sun, the swift pace, and the church bells, the river made one of its leonine pounces round a corner, and I was aware of another fallen tree within a stone-cast. I had my backboard down in a trice, and aimed for a place where the trunk seemed high enough above the water, and the branches not too thick to let me slip below. When a man has just vowed eternal brotherhood with the universe, he is not in a temper to take great determinations coolly, and this, which might have been a very important determination for me, had not been taken under a happy star.

The tree caught me about the chest, and while I was yet struggling to make less of myself and get through, the river took the matter out of my hands, and bereaved me of my boat. The *Arethusa* swung round broadside on, leaned over, ejected so much of me as still remained on board, and thus disencumbered, whipped under the tree, righted, and went merrily away downstream.

I do not know how long it was before I scrambled on to the tree to which I was left clinging, but it was longer than I cared about. My thoughts were of a grave and almost somber character, but I still clung to my paddle. The stream ran away with my heels as fast as I could pull up my shoulders, and I seemed, by the weight, to have all the water of the *Oise* in my trouser pockets. You can never know, till you try it, what a dead pull a river makes against a man. Death himself had me by the heels, for this was his last ambuscado, and he must now join personally in the fray. And still I held to my paddle. At last I dragged myself on to my stomach on the trunk, and lay there a breathless sop, with a mingled sense of humor and injustice. A poor figure I must have presented to *Burns* upon the hilltop with his team. But there was the paddle in my hand. On my tomb, if ever I have one, I mean to get these words inscribed: "He clung to his paddle."

—STEVENSON, *An Inland Voyage.*[1]

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I need not tell you what it is to be knocking about in an open boat. I remember nights and days of calm when we pulled, we pulled, and the boat seemed to stand still, as if bewitched within the circle of the sea horizon. I remember the heat, the deluge of rain-squalls that kept us bailing for dear life (but filled our water-cask), and I remember sixteen hours on end with a mouth dry as a cinder and a steering-oar over the stern to keep my first command head on to a breaking sea. I did not know how good a man I was till then. I remember the drawn faces, the dejected figures of my two men, and I remember my youth and the feeling that will never come back any more — the feeling that I could last for ever, outlast the sea, the earth, and all men; the deceitful feeling that lures us on to joys, to perils, to love, to vain effort — to death; the triumphant conviction of strength, the heat of life in the handful of dust, the glow in the heart that with every year grows dim, grows cold, grows small, and expires — and expires, too soon — before life itself.

And this is how I see the East. I have seen its secret places and have looked into its very soul; but now I see it always from a small boat, a high outline of mountains, blue and afar in the morning; like faint mist at noon; a jagged wall of purple at sunset. I have the feel of the oar in my hand, the vision of a scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and polished like ice, shimmering in the dark. A red light burns far off upon the gloom of the land, and the night is soft and warm. We drag at the oars with aching arms, and suddenly a puff of wind, a puff faint and tepid and laden with strange odors of blossoms, of aromatic wood, comes out of the still night — the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving, like a charm, like a whispered promise of mysterious delight.

We had been pulling this finishing spell for eleven hours. Two pulled, and he whose turn it was to rest sat at the tiller.

We had made out the red light in that bay and steered for it guessing it must mark some small coasting port. We passed two vessels, outlandish and high-sterned, sleeping at anchor, and, approaching the light, now very dim, ran the boat's nose against the end of a jutting wharf. We were blind with fatigue. My men dropped the oars and fell off the thwarts as if dead. I made fast to a pile. A current rippled softly. The scented obscurity of the shore was grouped into vast masses, a density of colossal clumps of vegetation, probably — mute and fantastic shapes. And at their foot the semicircle of a beach gleamed faintly, like an illusion. There was not a light, not a stir, not a sound. The mysterious East faced me, perfumed like a flower, silent like death, dark like a grave.

And I sat weary beyond expression, exulting like a conqueror, sleepless and entranced as if before a profound, a fateful enigma.

— JOSEPH CONRAD, *Youth*.[1]

In this by-place of nature, there abode, in a remote period of American history, that is to say, some thirty years since, a worthy wight of the name of Ichabod Crane; who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut, a State which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodsmen and country schoolmasters. The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To

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see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

His school-house was a low building of one large room, rudely constructed of logs; the windows partly glazed, and partly patched with leaves of old copy-books. It was most ingeniously secured at vacant hours by a withe twisted in the handle of the door, and stakes set against the window-shutters; so that, though a thief might get in with perfect ease, he would find some embarrassment in getting out: an idea most probably borrowed by the architect, Yost Van Houten, from the mystery of an eel-pot. The schoolhouse stood in a rather lonely but pleasant situation, just at the foot of a woody hill, with a brook running close by, and a formidable birch tree growing at one end of it. From hence the low murmur of his pupils' voices, conning over their lessons, might be heard in a drowsy summer's day, like the hum of a bee-hive; interrupted now and then by the authoritative voice of the master, in the tone of menace or command; or, peradventure, by the appalling sound of the birch, as he urged some tardy loiterer along the flowery path of knowledge. Truth to say, he was a conscientious man, and ever bore in mind the golden maxim, "Spare the rod and spoil the child." Ichabod Crane's scholars certainly were not spoiled.

— Washington Irving, *The Legend of Sleepy Hollow.*

There were always the sky, the clouds, the clear sunshine, the crisp-etched shadows; and in the afternoon there was always the wondrous opalescent haze of August, filling every distance. There was always his garden — there were the great trees, with the light sifting through high spaces of feathery green; there were the flowers, the birds, the bees, the butterflies, with their colour, and their fragrance, and their music;

there was his tinkling fountain, in its nimbus of prismatic spray; there was the swift symbolic Aco. And then, at a half-hour's walk, there was the pretty pink-stuccoed village, with its hill-top church, its odd little shrines, its grim-grotesque ossuary, its faded frescoed house-fronts, its busy, vociferous, out-of-door Italian life: — the cobbler tapping in his stall; women gossiping at their toilets; children sprawling in the dirt, chasing each other, shouting; men drinking, playing *mora*, quarreling, laughing, singing, twanging mandolines, at the tables under the withered bush of the wine-shop; and two or three more pensive citizens swinging their legs from the parapet of the bridge, and angling for fish that never bit, in the impetuous stream below.

— HENRY HARLAND, *The Cardinal's Snuff-Box*.[1]

The priest sat in an arm-chair — one of those stiff, upright Roman arm-chairs, which no one would ever dream of calling easy chairs, high-backed, covered with hard leather, studded with steel nails — and watched her, smiling amusement, indulgence.

He was an oldish priest — sixty, sixty-five. He was small, lightly built, lean-faced, with delicate-strong features; a prominent, delicate nose; a well-marked, delicate jaw-bone, ending in a prominent, delicate chin; a large, humorous mouth, the full lips delicately chiseled; a high, delicate, perhaps rather narrow brow, rising above humorous gray eyes, rather deep-set. Then he had silky-soft smooth white hair, and, topping the occiput, a tonsure that might have passed for a natural bald spot.

He was decidedly clever-looking; he was aristocratic-looking, distinguished-looking; but he was, above all, pleasant-looking, kindly-looking, sweet-looking.

He wore a plain black cassock, by no means in its first youth — brown along the seams, and, at the salient angles, at

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the shoulders, at the elbows, shining with the luster of hard service. Even without his cassock, I imagine, you would have divined him for a clergyman — he bore the clerical impress, that odd indefinable air of clericism which every one recognises, though it might not be altogether easy to tell just where or from what it takes its origin. In the garb of an Anglican — there being nothing, at first blush, necessarily Italian, necessarily un-English, in his face — he would have struck you, I think, as a pleasant, shrewd old parson of the scholarly-earnest type, mildly donnish, with a fondness for gentle mirth. What, however, you would scarcely have divined — unless you had chanced to notice, inconspicuous in this sober light, the red sash round his waist, or the amethyst on the third finger of his right hand — was his rank in the Roman hierarchy.

— Henry Harland, *The Cardinal's Snuff-Box.*[1]

It is very possible that at some earlier period of his career Mr. Weller's profile might have presented a bold, and determined outline. His face, however, had expanded under the influence of good living and a disposition remarkable for resignation; and its bold fleshy curves had so far extended beyond the limits originally assigned them, that unless you took a full view of his countenance in front, it was difficult to distinguish more than the extreme tip of a very rubicund nose. His chin, from the same cause, had acquired the grave and imposing form which is generally described by prefixing the word "double" to that expressive feature; and his complexion exhibited that peculiarly mottled combination of colors which is only to be seen in gentlemen of his profession, and in underdone roast beef. Round his neck he wore a crimson traveling shawl, which merged into his chin by such imperceptible gradations, that it was difficult to distinguish the folds of the one from the folds of the other. Over this, he mounted a long

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waistcoat of a broad pink-striped pattern, and over that again, a wide-skirted green coat, ornamented with large brass buttons, whereof the two which garnished the waist were so far apart, that no man had ever beheld them both at the same time. His hair, which was short, sleek, and black, was just visible beneath the capacious brim of a low-crowned brown hat. His legs were encased in knee-cord breeches, and painted top-boots; and a copper watch-chain, terminating in one seal, and a key of the same material, dangled loosely from his capacious waistband.

—Charles Dickens, *Pickwick Papers.*

He was about the middle height, but the thinness of his body and the length of his legs gave him the appearance of being much taller. The green coat had been a smart dress garment in the days of swallow-tails, but had evidently in those times adorned a much shorter man than the stranger, for the soiled and faded sleeves scarcely reached to his wrists. It was buttoned closely up to his chin, at the imminent hazard of splitting the back; and an old stock, without a vestige of shirt collar, ornamented his neck. His scanty black trousers displayed here and there those shiny patches which bespeak long service, and were strapped very tightly over a pair of patched and mended shoes, as if to conceal the dirty white stockings, which were nevertheless distinctly visible. His long black hair escaped in negligent waves from beneath each side of his old pinched-up hat; and glimpses of his bare wrist might be observed, between the tops of his gloves and the cuffs of his coat sleeves. His face was thin and haggard; but an indescribable air of jaunty impudence and perfect self-possession pervaded the whole man.

—Charles Dickens, *Pickwick Papers.*

It was already hard upon October before I was ready to set forth, and at the high altitudes over which my road lay there

was no Indian summer to be looked for. I was determined, if not to camp out, at least to have the means of camping out in my possession; for there is nothing more harassing to an easy mind than the necessity of reaching shelter by dusk, and the hospitality of a village inn is not always to be reckoned sure by those who trudge on foot. A tent, above all for a solitary traveler, is troublesome to pitch, and troublesome to strike again; and even on the march it forms a conspicuous feature in your baggage. A sleeping-sack, on the other hand, is always ready—you have only to get into it; it serves a double purpose—a bed by night, a portmanteau by day; and it does not advertise your intention of camping out to every curious passer-by. This is a huge point. If the camp is not secret, it is but a troubled resting-place; you become a public character; the convivial rustic visits your bedside after an early supper; and you must sleep with one eye open, and be up before the day. I decided on a sleeping-sack; and after repeated visits to *Le Puy*, and a deal of high living for myself and my advisers, a sleeping-sack was designed, constructed, and triumphally brought home.

This child of my invention was nearly six feet square, exclusive of two triangular flaps to serve as a pillow by night, and as the top and bottom of the sack by day. I call it 'the sack,' but it was never a sack by more than courtesy; only a sort of long roll or sausage, green water-proof cart-cloth without and blue sheep's fur within. It was commodious as a valise, warm and dry for a bed. There was luxurious turning room for one; and at a pinch the thing might serve for two. I could bury myself in it up to the neck; for my head I trusted to a fur cap, with a hood to fold down over my ears, and a band to pass under my nose like a respirator; and in case of heavy rain I proposed to make myself a little tent, or tentlet, with my water-proof coat, three stones, and a bent branch.

— STEVENSON, *Travels with a Donkey*.[1]

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The beginning of all evil temptations is inconstancy of mind, and small confidence in God.

For as a ship without a helm is tossed to and fro by the waves; so the man who is careless and forsaketh his purpose, is many ways tempted.

Fire tryeth iron, and temptation a just man.

We know not oftentimes what we are able to do, but temptation shows us what we are.

Yet we must be watchful, especially in the beginning of the temptation; for the enemy is then more easily overcome, if he be not suffered to enter the door of our hearts, but be resisted at the very gate, on his first knocking.

Wherefore one said, "Withstand the beginnings: the remedy is applied too late, when the evil has grown strong through long delay."

For first there cometh to the mind a bare thought of evil, then a strong imagination thereof, afterwards delight, and evil motion, and then consent.

And so by little and little our wicked enemy getteth complete entrance, for that he is not resisted in the beginning.

And the longer a man is negligent in resisting, the weaker does he become daily in himself, and the stronger the enemy against him.

—Thomas à Kempis, *The Imitation of Christ.*

Hence it is that it is almost a definition of a gentleman to say he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as parallel to what are called comforts or conveniences in arrangements of a personal nature: like an easy chair or a good fire, which do their part in dispel-

ling cold and fatigue, though nature provides both means of rest and animal heat without them. The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast; — all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make every one at their ease and at home. He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he is speaking, he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome. He makes light of favors while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled, never defends himself by a mere retort, he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out. From a long-sighted prudence, he observes the maxim of the ancient sage, that we should ever conduct ourselves towards our enemy as if he were one day to be our friend. He has too much good sense to be affronted at insults, he is too well employed to remember injuries, and too indolent to bear malice. He is patient, forbearing, and resigned, on philosophical principles; he submits to pain, because it is inevitable, to bereavement, because it is irreparable, and to death, because it is his destiny. If he engages in controversy of any kind, his disciplined intellect preserves him from the blundering discourtesy of better, perhaps, but less educated minds; who, like blunt weapons, tear and hack instead of cutting clean, who mistake the point in argument, waste their strength on trifles, misconceive their adversary, and leave the question more involved than they find it. He may be right or wrong in his opinion, but he is too

clear-headed to be unjust; he is as simple as he is forcible, and as brief as he is decisive. Nowhere shall we find greater candor, consideration, indulgence: he throws himself into the minds of his opponents, he accounts for their mistakes. He knows the weakness of human reason as well as its strength, its province, and its limits. If he be an unbeliever, he will be too profound and large-minded to ridicule religion or to act against it; he is too wise to be a dogmatist or fanatic in his infidelity. He respects piety and devotion; he even supports institutions as venerable, beautiful, or useful, to which he does not assent; he honors the ministers of religion, and it contents him to decline its mysteries without assailing or denouncing them. He is a friend of religious toleration, and that, not only because his philosophy has taught him to look on all forms of faith with an impartial eye, but also from the gentleness and effeminacy of feeling, which is the attendant on civilization.

— CARDINAL NEWMAN, *The Idea of a University*.[1]

How, then, is mud formed? Always, with some trifling exceptions, which I need not consider now — always, as the result of the action of water, wearing down and disintegrating the surface of the earth and rocks with which it comes in contact — pounding and grinding it down, and carrying the particles away to places where they cease to be disturbed by this mechanical action, and where they can subside and rest. For the ocean, urged by winds, washes, as we know, a long extent of coast, and every wave, loaded as it is with particles of sand and gravel as it breaks upon the shore, does something towards the disintegrating process. And thus, slowly but surely, the hardest rocks are gradually ground down to a powdery substance; and the mud thus formed, coarser or finer, as the case may be, is carried by the rush of the tides, or currents, till it reaches the comparatively deeper parts of the ocean, in which it can

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sink to the bottom, that is, to parts where there is a depth of about fourteen or fifteen fathoms, a depth at which the water is, usually, nearly motionless, and in which, of course, the finer particles of this detritus, or mud as we call it, sinks to the bottom.

Or, again, if you take a river, rushing down from its mountain sources, brawling over the stones and rocks that intersect its path, loosening, removing, and carrying with it in its downward course the pebbles and lighter matters from its banks, it crushes and pounds down the rocks and earths in precisely the same way as the wearing action of the sea waves. The matters forming the deposit are torn from the mountain-side and whirled impetuously into the valley, more slowly over the plain, thence into the estuary, and from the estuary they are swept into the sea. The coarser and heavier fragments are obviously deposited first, that is, as soon as the current begins to lose its force by becoming amalgamated with the stiller depths of the ocean, but the finer and lighter particles are carried further on, and eventually deposited in a deeper and stiller portion of the ocean.

It clearly follows from this that mud gives us a chronology; for it is evident that supposing this, which I now sketch, to be the sea bottom, and supposing this to be a coast-line; from the washing action of the sea upon the rock, wearing and grinding it down into a sediment of mud, the mud will be carried down, and, at length, deposited in the deeper parts of this sea bottom, where it will form a layer; and then, while that first layer is hardening, other mud which is coming from the same source will, of course, be carried to the same place; and, as it is quite impossible for it to get beneath the layer already there, it deposits itself above it, and forms another layer, and in that way you gradually have layers of mud constantly forming and hardening one above the other, and conveying a record of time.

It is a necessary result of the operation of the law of gravi-

tation that the uppermost layer shall be the youngest and the lowest the oldest, and that the different beds shall be older at any particular point or spot in exactly the ratio of their depth from the surface. So that if they were upheaved afterwards, and you had a series of these different layers of mud converted into sandstone, or limestone, as the case might be, you might be sure that the bottom layer was deposited first, and that the upper layers were formed afterwards. Here, you see, is the first step in the history — these layers of mud give us an idea of time.

The whole surface of the earth, — I speak broadly, and leave out minor qualifications, — is made up of such layers of mud, so hard, the majority of them, that we call them rock whether limestone or sandstone, or other varieties of rock. And, seeing that every part of the crust of the earth is made up in this way, you might think that the determination of the chronology, the fixing of the time which it has taken to form this crust is a comparatively simple matter. Take a broad average, ascertain how fast the mud is deposited upon the bottom of the sea, or in the estuary of rivers; take it to be an inch, or two, or three inches a year, or whatever you may roughly estimate it at; then take the total thickness of the whole series of stratified rocks, which geologists estimate at twelve or thirteen miles, or about seventy thousand feet, make a sum in short division, divide the total thickness by that of the quantity deposited in one year, and the result will, of course, give you the number of years which the crust has taken to form.

Truly, that looks a very simple process! It would be except for certain difficulties, the very first of which is that of finding how rapidly sediments are deposited; but the main difficulty — a difficulty which renders any certain calculations of such a matter out of the question — is this, the sea bottom on which the deposit takes place is continually shifting.

Instead of the surface of the earth being that stable, fixed thing that it is popularly believed to be, being in common par-

lance, the very emblem of fixity itself, it is incessantly moving and is, in fact, as unstable as the surface of the sea, except that its undulations are infinitely slower and enormously higher and deeper.

—T. H. Huxley, *Essays*.[1]

And Agrippa said unto Paul, Thou art permitted to speak for thyself. Then Paul stretched forth his hand, and made his defence:

I think myself happy, king Agrippa, that I am to make my defence before thee this day touching all the things whereof I am accused by the Jews: especially because thou art expert in all customs and questions which are among the Jews: whereof I beseech thee to hear me patiently. My manner of life then from my youth up, which was from the beginning among mine own nation, and at Jerusalem, know all the Jews; having knowledge of me from the first, if they be willing to testify, how that after the straitest sect of our religion I lived a Pharisee. And now I stand here to be judged for the hope of the promise made of God unto our fathers; unto which promise our twelve tribes, earnestly serving God night and day, hope to attain. And concerning this hope I am accused by the Jews, O king! Why is it judged incredible with you, if God doth raise the dead? I verily thought with myself, that I ought to do many things contrary to the name of Jesus of Nazareth. And this I also did in Jerusalem: and I both shut up many of the saints in prison, having received authority from the chief priests, and when they were put to death, I gave my vote against them. And punishing them oftentimes in all the synagogues, I strove to make them blaspheme; and being exceedingly mad against them, I persecuted them even unto foreign cities. Whereupon as I journeyed to Damascus with the authority and commission of the chief priests, at midday, O king, I saw on the way a light

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from heaven, above the brightness of the sun, shining round about me and them that journeyed with me. And when we were all fallen to the earth, I heard a voice saying unto me in the Hebrew language, Saul, Saul, why persecutest thou me? it is hard for thee to kick against the goad. And I said, Who art thou, Lord? And the Lord said, I am Jesus whom thou persecutest. But arise, and stand upon thy feet: for to this end have I appeared unto thee, to appoint thee a minister and a witness both of the things wherein thou hast seen me, and of the things wherein I will appear unto thee; delivering thee from the people, and from the Gentiles, unto whom I send thee, to open their eyes that they may turn from darkness to light, and from the power of Satan unto God, that they may receive remission of sins and an inheritance among them that are sanctified by faith in me. Wherefore, O king Agrippa, I was not disobedient unto the heavenly vision: but declared both to them of Damascus first, and at Jerusalem, and throughout all the country of Judea, and also to the Gentiles, that they should repent and turn to God, doing works worthy of repentance. For this cause the Jews seized me in the temple, and assayed to kill me. Having therefore obtained the help that is from God, I stand unto this day testifying both to small and great, saying nothing but what the prophets and Moses did say should come; how that the Christ must suffer, and how that he first by the resurrection of the dead should proclaim light both to the people and to the Gentiles.

— *The Acts of the Apostles, Chap. xxvi.*

The Filipinos have from the beginning desired independence, and desire it now.

This desire was communicated to our commanders when they gave them arms, accepted their aid, and brought Aguinaldo from his exile when he was put in command of thirty thousand Filipino soldiers, who were already in arms and organized.

The people of the Philippine Islands, before we fired upon their troops, had delivered their own land from Spain, with the single exception of the town of Manila, and they hemmed in the Spanish troops on land by a line extending from water to water.

We could not have captured the Spanish garrison, which was done by an arrangement beforehand, upon a mere show of resistance, but for the fact that they were so hemmed in by Aguinaldo's forces and could not retreat beyond the range and fire of the guns of our fleet.

During all this period from the beginning to the final conflict, the Filipinos were repeatedly informing our government that they desired their freedom, and they were never informed of any purpose on our part to subdue them.

They were fit for independence. They had churches, libraries, works of art, and education. They were better educated than many American communities within the memory of some of us. They were eager and ambitious to learn. They were governing their entire island, except Manila, in order and quiet, with municipal governments, courts of justices, schools, and a complete constitution resting upon the consent of the people. They were better fitted for self-government than any country on the American continent south of us, from the Rio Grande to Cape Horn; or than San Domingo or Hayti when these countries, respectively, achieved their independence; and are fitter for self-government than some of them are now. They are now as fit for self-government as was Japan when she was welcomed into the family of nations.

The outbreak of hostilities was not their fault, but ours. A patrol, not a hostile military force, approached a small village between the lines of the two armies; a village on the American side of the line of demarcation, to which some of our soldiers had been moved in disregard of the rule applicable to all cases of truce. When this patrol approached this town it was challenged. How far the Filipinos understood our language, or

how far our pickets understood the reply that they made in their own language, does not appear. But we fired upon them first. The fire was returned from their lines. Thereupon it was returned again from us, and several Filipinos were killed. As soon as Aguinaldo heard of it he sent a message to General Otis, saying that the firing was without his knowledge and against his will; that he deplored it, and that he desired hostilities to cease and would withdraw his troops to any distance General Otis should desire. To which the American general replied that, as the fighting had begun, it must go on.

I do not know what other men may think, or what other men may say. But there is not a drop of blood in my veins, there is not a feeling in my heart, that does not respect a weak people struggling with a strong one.

When Patrick Henry was making his great speech in the state-house at Williamsburg, for the same cause for which the Filipinos are now dying, he was interrupted by somebody with a shout of "treason." He finished his sentence, and replied, as every schoolboy knows, "If this be treason, make the most of it." I am unworthy to loose the latchet of the shoes of Patrick Henry. But I claim to love human liberty as well as he did, and I believe the love of human liberty will never be held to be treason by Massachusetts.

I am a son of Massachusetts. For more than three-score years and ten I have sat at her dear feet. I have seen the light from her beautiful eyes. I have heard high counsel from her lips. She has taught me to love liberty, to stand by the weak against the strong, when the rights of the weak are in peril; she has led me to believe that if I do this, however humbly, however imperfectly, and whatever other men may say, I shall have her approbation, and shall be deemed not unworthy of her love. Other men will do as they please. But as for me, God helping me, I can do no otherwise.

—George F. Hoar, *Boston Herald.*

The Philippines are ours forever, "territory belonging to the United States," as the Constitution calls them. And just beyond the Philippines are China's illimitable markets. We will not retreat from either. We will not repudiate our duty in the archipelago. We will not abandon our opportunity in the Orient. We will not renounce our part in the mission of our race, trustee, under God, of the civilization of the world. This island empire is the last land left in all the oceans. If it should prove a mistake to abandon it, the blunder once made would be irretrievable. If it proves a mistake to hold it, the error can be corrected when we will; every other progressive nation stands ready to relieve us.

But to hold it will be no mistake. Our largest trade henceforth must be with Asia. The Pacific is our ocean. China is our natural customer. The Philippines give us a base at the door of all the East. The power that rules the Pacific, therefore, is the power that rules the world. And, with the Philippines, that power is and will forever be the American republic.

It will be hard for Americans who have not studied them to understand the people. They are a barbarous race, modified by three centuries of contact with a decadent race. The Filipino is the South Sea Malay, put through a process of three hundred years of superstition in religion, dishonesty in dealing, disorder in habits of industry and cruelty, caprice and corruption in government. It is barely possible that one thousand men in all the archipelago are capable of self-government in the Anglo-Saxon sense. My own belief is that there are not one hundred men among them who comprehend what Anglo-Saxon self-government even means; and there are over five million people to be governed.

A lasting peace can be secured only by overwhelming forces in ceaseless action until universal and absolute final defeat is inflicted on the enemy. To halt before every armed force, every guerrilla band opposing us, is dispersed or exterminated will prolong hostilities and leave alive the seeds of perpetual

insurrection. Even then we should not treat. To treat at all is to admit that we are wrong.

Our mistake has not been cruelty; it has been kindness. It has been the application to Spanish Malays of methods appropriate to New England. Every device of mercy, every method of conciliation has been employed by the peace-loving President of the American republic to the amazement of nations experienced in Oriental revolt. We smiled at intolerable insult and insolence until the lips of every native in Manila were curling in ridicule for the cowardly Americans. We refrained from all violence until their armed bravos crossed the lines in violation of agreement. Then our sentry shot the offender, and he should have been court-martialed had he failed to shoot. That shot was the most fortunate of the war. For Aguinaldo had planned the attack upon us for two nights later; our sentry's shot brought this attack prematurely on. He had arranged for an uprising in Manila to massacre all Americans, the plans for which, in Sandico's handwriting, are in our possession; this shot made that awful scheme impossible. We did not strike till they attacked us in force, without provocation; this left us no alternative but war or evacuation.

But, senators, it would be better to abandon this combined garden and Gibraltar of the Pacific, and count our blood and treasure already spent a profitable loss, than to apply any academic arrangement of self-government to these children. They are not capable of self-government. How could they be? . . . They are Orientals, Malays, instructed by Spaniards in the latter's worst estate. They know nothing of practical government except as they have witnessed the weak, corrupt, cruel, and capricious rule of Spain. The great majority simply do not understand any participation in any government whatever.

Example for decades will be necessary to instruct them in American ideas and methods of administration. Example, example; always example; this alone will teach them.

—Albert Beveridge, *Speech in U.S. Senate.*

The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues! And had James the Second no private virtues? Was Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues? And what, after all, are the virtues ascribed to Charles? A religious zeal, not more sincere than that of his son, and fully as weak and narrow-minded, and a few of the ordinary household decencies which half the tombstones in England claim for those who lie beneath them. A good father! A good husband! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood!

We charge him with having broken his coronation oath; and we are told that he kept his marriage vow! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates; and the defense is, that he took his little son on his knee and kissed him! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them; and we are informed that he was accustomed to hear prayers at six o'clock in the morning! It is to such considerations as these, together with his Vandyck dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation.

For ourselves, we own that we do not understand the common phrase, a good man, but a bad king. We can as easily conceive a good man and an unnatural father, or a good man and a treacherous friend. We cannot, in estimating the character of an individual, leave out of our consideration his conduct in the most important of all human relations; and if in that relation we find him to have been selfish, cruel, and deceitful, we shall take the liberty to call him a bad man,

in spite of all his temperance at table, and all his regularity at chapel.

We cannot refrain from adding a few words respecting a topic on which the defenders of Charles are fond of dwelling. If, they say, he governed his people ill, he at least governed them after the example of his predecessors. If he violated their privileges, it was because those privileges had not been accurately defined. No act of oppression has ever been imputed to him which has not a parallel in the annals of the Tudors. This point Hume has labored, with an art which is as discreditable in a historical work as it would be admirable in a forensic address. The answer is short, clear, and decisive. Charles had assented to the Petition of Right. He had renounced the oppressive powers said to have been exercised by his predecessors, and he had renounced them for money. He was not entitled to set up his antiquated claims against his own recent release.

These arguments are so obvious that it may seem superfluous to dwell upon them. But those who have observed how much the events of that time are misrepresented and misunderstood will not blame us for stating the case simply. It is a case of which the simplest statement is the strongest.

—T. B. Macaulay, *John Milton.*

WORDS FREQUENTLY MISSPELLED

abbreviation
ablative
abominable
accede
accept
accessible
accessory
accident
accidentally
accommodate
accompanying
accumulate
accurate
accusative
ache
achieve
acknowledge
acquaintance
acquiesce
acre
adaptability
address
admirable
admiral
admissible
advantageous
advertisement
affable
afraid
again
aggravate
aggregate
aggrieved
agreeable
alias
alien
allegiance
all right
allusion
almost
already
altogether
always
amateur
analysis
angel
angle
annoyance
anticipate
appall
appalling
apparatus
apparel
apparent
appearance
appointed
appreciate
approved
Arctic
arithmetic
artillery
assassin
association
athletics
attacked
attract
audacious
automobile
available
awful

bachelor
balance
baptize
barricade
battalion
becoming
beginning
behavior
believe
belligerent
benefit
bereave
berries
beseech
beverage
bicycle

bier
blamable
boundary
buoyant
bureau
business
busy

calendar
campaign
capital (noun)
capital (adjective)
capitol (noun only)
caricature
carriage
cataract
catastrophe
ceiling
cemetery
center, centre
ceremony
changeable
characteristic
chauffeur
chieftain
children
chimney
chivalry
Christian
cigarette
coercion
collateral
colloquial
colonel
column
combatant
coming
commendable
commiserate
committee
commodious
comparatively
compatible
compelling
competitive
concede
conceit
conceivable
conceive
confectionery
conferred
connoisseur
conscience
consistent
contemptible
convalescence
corollary
corporal
corps
corpse
councilor
counselor
counterfeit
course
courtesy
credible
curriculum

daily
dairy
decease
deceive
declension
declination
defendant
deferred
definitely
demeanor
denim
descendant
describable
desirable
despair
despise
despondent
determination
develop
development
diary
difference
dilapidated
diphtheria
diphthong
direct
disagreeable
disappear
disappoint
discernible
disciple
discipline
discriminate
disease
disinfectant
dissatisfaction
disseminate

dissipated
divisible
dropped
druggist
dyeing
dying

eccentric
ecstasy
eighth
elapsed
eligible
embarrass
emigration
endeavor
enemies
engagement
engineer
enmity
ennoble
entertainment
enthusiasm
envelop (verb)
envelope (noun)
environment
equal
equivalent
evaporate
exaggerate
exasperate
exceed
excel
excelling
except
excitement
exclaim
exhilarate
existence
extraordinary
extravagance
extreme

fallacious
fascinate
fatigue
February
feign
fevered
few
fiend
finally
forbidding
foreign
forfeit
formally
formerly
forty
fourteen
fourth
fraudulent
freight
frieze
fulfill
fulfillment

gauze
gayety, gaiety
gayly, gaily
genitive
gingham
gourd
government
grammar
granary
grievance
grievous
guard
gymnasium

haggard
hammock
handkerchief
harangue
harass
hauled
hear
height
heinous
here
hereditary
honorable
hoping
humor
hundred
hurrying
hygiene
hypocrisy

illusion
imaginary
immediately
immigration
imminent
immovable
impossible

improbable
inaugurate
indelible
indestructible
indictment
indispensable
individuality
indivisible
indomitable
ineligible
ingenuous
insatiable
insiguificant
insistence
instantaneous
intelligible
intimate
inveigh
inveigle
inventor
irascible
irregular
irreproachable
irresistible
irresponsible
irrigate
isle
isosceles
isthmus

jeopardy
judgment

know
knowledge

laboratory
ladle
languor
lead (noun)
lead (verb)
leaf
led (verb, past tense)
legible
legislator
legislature
legitimate
leisure
leopard
liabilities
library
lief
liege
lieutenant
lighting
lineament
liniment
longevity
loose
loosening
lose
losing
luscious
lying

macadamize
magnanimous
maintenance
making
manageable
maneuver
many
mapped
maritime
marriage
marvelous
massacre
mediæval
medicine
menagerie
mercenary
merciless
merely
meter, metre
millennium
miniature
minute
miscellaneous
mischief
mischievous
missile
misspell
mitigate
mold
monotonous
moreover
motor
mottoes
mountainous
much
muscle
mystery

naturally
necessary
necessitates

necessitous
nervous
neuralgia
niece
ninety
ninth
nominative
noticeable

occasion
occupant
occurred
occurring
offered
offering
opportunity
opposite
optimism
organization
outrageous

palatable
pallor
panic
parallel
parallelogram
paralysis
parliament
particular
peaceable
peculiar
peculiarities
penitentiary
people
percepts
perform
perilous
permissible
persecute
perseverance
perspiration
persuade
persuasion
pervade
phaeton
phenomenon
Philippines
physics
physiology
piece
pitiable
pitiful
plaintiff
planned
plateau
please
pleasurable
plebeian
pneumonia
poison
possessive
potatoes
practicing
precede
precipitous
preferred
prejudice
preliminary
preparation
Presbyterian
presently
prevalent
primitive
principal (noun)
principal (adjective)
principle (noun only)
prison
privilege
procedure
proceed
proclaim
professor
proficient
prohibitory
promissory
pronunciation
prosecute
psychology
pumpkin
pursue
pursuit

quantity
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quotient

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recede
receipt
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recipe
recollect
recommend
referred
rehearsal

released
relief
religious
remodeled
renunciation
reprehensible
represent
representative
reprieve
resemble
reservoir
resident
responsible
retribution
revenue
reverie
review
rhythm
ridiculous
ruffian
running

sacrilegious
salable
salary
satire
satyr
scarce
scenery
schedule
scientific
scissors
sculpture
scythe
secede
seize
sensible
separate
serenade
sergeant, serjeant
serviceable
shepherd
shoeing
shriek
siege
significant
simile
simultaneously
sincerity
singing
sleigh
slyly
sneeze
sociable
solicitous
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souvenir
stationary (adjective)
stationery (noun)
statistics
statue
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stopping
stratagem
strategy
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studying
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suspicious
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sympathy
symptom
synonym

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till
tolerable
tomatoes
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traceable
tragedy

transcendent
tremendous
trudged
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Tuesday
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tying
tyrannical
tyranny

umbrella
umpire
until

vacillate
vegetable
vengeance
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vicissitude
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villain
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